

SEVEN DAYS

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JOBS!**

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in the Classifieds

UVM Medical Center has grown
into a billion-dollar monolith

BY MACEY HENSEN | PAGE 22

SINGLE PROVIDER?



» STICKY FINGERS

PAGE 20

Should the state tax sugared drinks?

» ART ON TAP

PAGE 38

Drinking and drawing in VT

» EVERYDAY EATERY

PAGE 44

Taste Test: ArtsRiot Kitchen

Sarducci's restaurant and bar



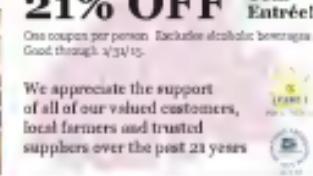
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11/10/15 8:11:02

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The other problem here is that we as a society went with our emotions and not our brains after tragic incidents such as the Newtown shooting. I understand why, and am susceptible as well, but that doesn't mean it's the right thing to do. If you look at the data, you would see that violent crime and gun-related deaths have been in a steady decline for two decades. Jerry Fall from Forbes had a nice piece a couple of years back titled "Assuming Badness As Paranoia Costs, Gun Crimes Plummet."

Regardless of your opinions as a reader, writers, parents, politicians or whatever you are, please do your homework around important issues. And people will shrug off bad things, regardless of the rules. That is not to say we shouldn't have laws at all, but let's dig under the surface a little before we get up in arms.

DEBIE BERNSTEIN
INSTRUCTRESS

HOUSE RULES

Congratulations on your excellent series ("Prairie House" and "Vermont" Sunday 7). I am a builder in the area specializing in high-performance houses, and articles like these are extremely helpful in bringing attention to the public about better ways to build a home. These houses are healthier and more cost-effective and have a reduced global impact as a benefit of their energy conservation.

I'm a little curious why there was not a mention of Efficiency Vermont's new High Performance Homes program. I believe Vermont was built to its Gold standard. The program, designed specifically to meet at the goal of net zero by 2030, creates houses that are cost-optimized using many passive house details. Vermonters should know that there is another energy standard designed specifically for our Vermont climate, one that very nearly matches the performance of Passive Homes, with the added benefit of incentives and the resources of some excellent energy consultants at Efficiency Vermont.

I'm an exciting time to be building a new home in Vermont. With the advent of cold-climate heat pumps and the application of building science and energy modeling in the design stage, there has been a substantial

CORRECTION

Last week's health and disease story ("Study 101" incorrectly stated that esophageal cancer is caused by a type of HPV. In fact, it is. Losses in esophagus that is caused by a *Human* papilloma virus are carried out not by the University of Vermont's Office of Clinical Trials Research, but by its Thoracic Tumors Center.

shift in the affordability, durability and performance of a well-designed and built high-performance home. This has also helped to improve the performance of existing homes, as well.

KEN FOLEY
NORTH FERGUSON

Randy is a Certified Green Professional and owner of Puffthead Construction

LISTEN TO GOODKIND

Burlington mayoral candidate Steve Goodkind has no image problem. That being when prompted Goodkind — old, such in the past and unusually not really relevant today even when he has to encounter the anger voters still feel at former mayor Ish Kast for the Burlington Telecom debacle.

Burlington Mayor Mike Madibegian is younger, clean-cut, handsome, personable and, with three years' experience, he is already a well-liked politician. He has political hayseeds on his side, including Gov. Peter Shumlin, Sen. Patrick Leahy, former governor Howard Dean, Congressman Peter Welch and pooh-pooh U.S. Sen. Bernie Sanders. And, surely, lots more money!

The odds seem insurmountable. With Goodkind as Madibegian's opponent, it was glyphs by hopelessness. Madibegian is on his pre-project developer mission — to build and build and build another two years of forced crediting and gobbling up every acre of green space — for that abomination from his hometown.

Maybe not all is lost. After listening to Goodkind, I was slightly impressed and uplifted. Having managed public works for more than 20 years, he knows the inside workings of city hall, infrastructure, limited budgets and the fallacy of endless growth in economic service. He also recognizes the need for intelligent and respectful development.

I am not a Progressive, but I will be listening very closely to Goodkind's every word.

MARIONNE WEND
BURLINGTON

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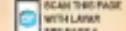
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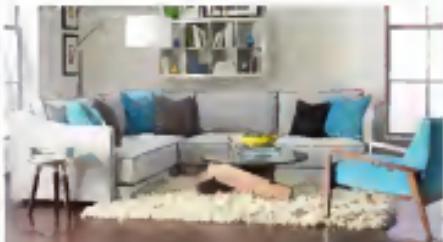
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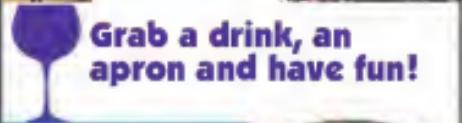


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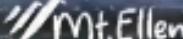


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① SUNDAY 25 BOW AND STRING

In Zen Buddhism, an *enso*—a circle painted with a single brush stroke—signifies a mind and body open to the creative process. **The Enso String Quartet** (pictured) takes this sentiment to heart. Lauded by the Washington Post for its “unswerving power,” the award-winning group brings a blend of technicality and creativity to the Northeast Kingdom Classical Series.

SEE CALENDAR/LISTING ON PAGE 38



TUESDAY 20

② North of the Border

Progressive psychobotic pop—try to say that three times fast. **It's the 21st Century House**, where the Basement Lakes will demonstrate it for you. Founded in 2003 by keyboard and slide maestros Jack Lantz and Chris Barnes, the Montreal-based band has made waves for itself with killer songwriting and voices involving wailing.

SEE INTERVIEW ON PAGE 42



③

THURSDAY 22

Fast Forward

Just what is Indiana's astoundingly fast? According to Kathryn Crosser, cocreator of *Managing Speed: Stories and Models for the Future* (a library-service search tool), it's the future. Joined by contributor James Corcoran, she discusses the industry's take on what's in the technology—a nod to the golden age of science fiction that seems to be not-so-far ahead.

SEE CALENDAR/LISTING ON PAGE 38

④

THURSDAY 22-SATURDAY 24

Off the Cuff

It's not often one gets to witness what's behind the scenes at the Vermont Actors' Registry Theater group's head-to-toe improv *extravaganza*. Two teams of thespians battle it out onstage, where they themselves make up prompts into spontaneous scenes for a panel of judges. Comedy, dramatic, and everything in between, the improv-a-lot premise is to please.

SEE CALENDAR/LISTING ON PAGE 38

⑤

FRIDAY 23 & SATURDAY 24

Big Ideas

The **East of Dixie Company** of Middlebury, Vermont, performs every fall—but the cluster of eco-enthusiast works continues on big themes. Last year, artistic director Kristen Pollock, Middlebury College students explore identity and self-expression in the age of the iPhone and iPad in the premiere of *It's Not Over*. *Lengthy* is the title of the production at the evening-length play.

SEE CALENDAR/LISTING ON PAGE 38

⑥

WEDNESDAY 28

Information Age

From the time he could walk, a meager programming prodigy Avram Sternzweig dedicated his life to computers. Managing his technological needs as a teenager, he held court with coders ages three times his age. As the web gained popularity, so did Sternzweig's knowledge about its use. In 2010, he left Microsoft to document his life in the 2016 documentary *I Invented a Geek*.

SEE CALENDAR/LISTING ON PAGE 38

⑦

ONGOING

A Stitch in Time

The New England historical fiction *“Woolen Lives”* knows nothing or has no idea the recipient can't post, or view, or like the latest *Instagram* thus causing consternation. **It's the 21st Century House**, the Montreal-based band that's been making headlines recently (including with a *Montreal Star* front-page feature) is touring to teach people that, from a historical viewpoint, it's easier to make it elsewhere.

SEE REVIEW ON PAGE 26

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That's Budget

IFour days ago over at the very mention of the words "budget" and "adversaries," we let it pour rain. So we won't hold it against you if you failed to spend last Thursday afternoon five-speaking Gov. **PETER SHUMLIN**'s half-and-12-minute budget speech and passing every last one of its 1,258 words.

But it's worth taking a gander at what the third-term Democrat had to say.

Here's why: Unlike last night's State of the Union address, in which President **BARACK OBAMA** outlined a bunch of pie-in-the-sky proposals that the Republican-controlled Congress will quickly deride, Shumlin's budget will set the agenda for the remainder of Vermont's legislative session. While an hour speech was a high-profile political statement, Shumlin's was a blueprint for the next year of government.

The reason for this is structural. Even a weakened governor — and this one certainly qualifies — controls most of the state's policy-making, policy-implementing, and policy-selling apparatus. State legislators, by and large, have limited expertise, staffing and media-training.

And we might as well face it. Even though lawmakers talk a big game about setting their own agenda, the Democratic-dominated legislature typically puts nobbles around the edges of Shumlin's proposals.

For your convenience, we have compiled seven key takeaways from Shumlin's budget and inaugural addresses, which together form the basis of the gov's un-negotiable agenda for 2013:

1. Broad-based taxes are fair game

Throughout his tenure, the governor has repeatedly opposed raising so-called "broad-based taxes" — namely those that target income, sales, rooms and meals. To be sure, Shumlin's blend the get-tax-and-spending plan of rascals times, but he's always considered those four surtaxes "No longer."

On Thursday, Shumlin safely ditched his pledge, saying he believes "consumed that our tax rates are already high enough."

In his budget, the governor didn't propose raising rates, but he still set for an end to tax credits that allows Vermonters to deduct their previous year's state and local taxes from their current year's. To the 30 percent of mostly higher-income Vermonters who take advantage of the deduction and will have to pay an average of \$179 more, that'll certainly feel like an income-tax hike.

And that change, which should bring in \$15 million, is just the tip of the iceberg. All told, according to Secretary of Administration **JOHN ARMSTRONG**, Shumlin

proposed raising \$107 million in new taxes on an unadjusted basis. That's right: \$107 million!

Of that, by far the biggest share comes from a broad-spanking-over, 87 percent employer payroll tax, which would raise \$96.5 million a year.

Shumlin did a mighty good job masking that figure in his budget address by mentioning only the \$4.6 million the Shumlin Tax — in one unnamed conservation effort it — will raise in the last five and a half months of the fiscal year. That ticked off **MICHAEL SMITH**, the former Douglas administration official who now moonlights as a WGBH-TV pundit.

SHUMLIN APPEARS TO HAVE ALIENATED EVERYBODY EQUALLY WITH HIS ADDRESS, WHICH ISN'T THAT BAD OF AN OUTCOME.

"I thought it was a mistake to sort of get into with the numbers and only put in a half year when everything in the budget is annualized," Smith says, adding that the move "undermines Shumlin's credibility." Whether it's \$43 million or \$96 million, Republican Lt. Gov. **PAUL DONAHUE** says it's "desperate" to open the door to a whole new tax, given the likelihood that Montpelier will raise it down the road to get by other things.

"To some, it looks like a small increase, seven-tenths of 1 percent," he says. "But then they round it up to one, and then it's one-and-a-half, and then two. And then you're talking about real money."

In a press briefing hours before Shumlin's budget address, outgoing administration secretary **JAN SPARLING** insisted reporters the payroll tax wasn't a "Trojan horse." But according to the liberal section — duh! — it's clear the Shumlin Tax has changed the game.

Calling it "very significant departure" from the past, Vermont Legal Aid lobbyist **CHRISTOPHER COOPER** says it's "a recognition that we can't continue to fight these budget battles with one arm behind our back."

2. Health care reform isn't over

Sorry, single-payer is dead as a doornail, but by devoting nearly 1,000 words of his budget address to health care reform, Shumlin made clear he remains focused on the issue.

"I know, perhaps better than anyone else in this room, just how hard it is to

change our health care system," he said. "It is absolutely critical that we do."

The centerpiece of the governor's revamped agenda is to invest \$15 million — raised by the Shumlin Tax and federal matching funds — in reimbursing providers who treat Medicaid patients. By doing so, Shumlin argued, underpaid doctors and hospitals would quit passing on the expense to those who buy private insurance.

Addressing the so-called "Medicaid cost-shift" isn't easy stuff. But it's an "eat your veggies" move that liberals and conservatives alike can embrace. Addressing the dog-eared *dog-eared folks* speaking and in hot-wash press briefings, during home town press forums he pressed:

"It's right — and even those who dispute the tax that would fund it agree."

"We have been whining for reducing the cost-share," says Vermont Chamber of Commerce president **STEVE SMITH**, adding seriously that she's "Proud of the newfound intent" in the issue.

That's not to say the proposal is without skeptics. Some question whether the administration will be able to guarantee that providers and insurance companies pass on the savings to consumers. And health-care reformer **PETER STURGEON** wonders whether Shumlin could have invested more in subsidizing Vermont Health Connect plans for low- and middle-income Vermonters.

"These will still be thousands and thousands of Vermonters whose health insurance will be more expensive than under Greenmount," he says, referring to the deeply departed state insurance plan.

3. Shumlin's education message remains muddled

"Precious change" and "dramatic" cuts to Vermont's public education system would "fundamentally alter" and "harm our ability to deliver high-quality, equitable education," Shumlin said last Thursday. But, he added, "Vermonters were asked and read change."

"If you really want to make a mess of our school system, ask Montpelier to come up with a one-cut-all solution of control central," he said. But if schools can't cut their own budgets, he added, Montpelier "should either adjust the funding formulas to ensure that other taxpayers don't support continued bad choices, or, what absolutely necessary, End wags to assume authority to close these schools."

Whoa! You can't figure out Shumlin's education message years not alone.

"A respectful hearing is in order," the *Journal News*' editorial board

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responded, "but the web of contradictions within his program arent surprising."

Most of his agenda appears to be a grab bag of thoroughly disparate proposals providing more state to schools, banning strikes and board-imposed contracts, and committing to a maintenance as standards from Montpelier. The big Kahuna — los threats to shutter schools — come without any detail at all.

The *Mercury* assessed up his "pursership" proposal nearly: "State experts are coming with data. If they don't like what they find, they might close your school."

4. Public sector unions are pleased.

If you're trying to close a \$94 million budget gap — make that \$112 million, after this week's revenue downgrade — you're probably gonna go some with workers. Shumlin's budget trims 72 positions in state government — and adds another 50.

Most of the cuts come from the Community High School of Vermont, which serves students in state prisons, the Vermont Veterans' Home and public safety call centers.

The gov proposed another \$9 million in personnel cost reductions, \$5 million of which would be augmented with the Vermont State Employees Association.

Needless to say, that doesn't sit well with VSEA educators director **Steve Kornacki**, who says state workers are "famous" that they're being "treated like they're second-class citizens."

That's nothing compared to what the Vermont-National Education Association thinks of Shumlin's education proposal.

"He made it clear that there are children who live in towns who no longer deserve to go to school in their communities," says Vermont-NEA spokesman **Emerson Allin**. "He made it clear that many small schools had to close, and potentially hundreds of middle-class taxpayers will lose their jobs."

First he lost the single payer groups. Now he's lost the unions.

5. On water quality, Shumlin opened up a can of lampreys.

Shumlin insiders were puzzled two weeks ago when Shumlin doctored his state migrant address — part one of his "Agenda for Progress" — to run while energy and water quality, the heart of what he's rarely discussed, public.

Perhaps he was trying to get out ahead of this week's announcement that the U.S. Department of Agriculture was sending \$16 million this way for Lake Champlain cleanup. Or perhaps he was accelerating the reality that if Vermont doesn't act to clean up some algae blooms, the Environmental Protection Agency will — and it won't be pretty.

"The goals are not visionary," *VTDigger*'s **Anne Gammie** wrote at the time. "They are the state's must-do list."

Whatever the motivation, Shumlin has now committed himself to a politically sensitive — and extraordinarily expensive — promise. And if he thinks outreach instruments are going to let him slip away from it, he's wrong.

At a Statehouse press conference last Wednesday, Vermont Natural Resources Council executive director **Mark Shupe** used his best to keep a nervous crowd around a positive message pointing Shumlin for his newfound love of the lake, but **Mark** the Conservation Law Foundation's aggressive state director quickly went off-script, saying the gov's plan was "bold" but "we've held enough."

Lake Champlain International's own team aggressive executive director **James Kihara** didn't even share that in an email to supporters, he slammed the administration, saying it has "no plan" to clean up the lake's most polluted bays.

"Do we get upset when ducks quack or chickens cluck? Of course not — it's our state," Kihara wrote. "Why get upset when politicians point? That is what they do."

B. Shumlin went with the Goldilocks approach.

Shumlin appears to have alienated everybody equally with his budget address, which isn't that bad of an outcome.

Sen. **Jon Johnson** (R Colchester) says he wishes the governor took "a harder look at what we're doing to see what we can jettison."

And **Paul Orsini**, who runs the left-leaning Public Assets Institute, says he wishes the budget asked more from high-earning Vermonters benefiting from the recovery and less from those struggling to make ends meet.

"It's a budget that is slacking assistance to the neediest Vermonters," Orsini says, referring to cuts in the Reach Up welfare program, the Low-Income Home Energy Assistance Program and general assistance. "It just seems backwards to me."

But speaking privately after the speech, some on the left admitted they worried the budget might cut deeper — and some on the right said they thought the cuts might be tougher.

7. The really interesting stuff went unvoiced.

Will the legislature legalize marijuana? Will it tax sugar-sweetened beverages? Will it even debate a carbon tax? Will it expand paid sick leave? Will it report universal background checks for gun buyers?

Shumlin didn't broach a word about any of those subjects. Nor should he. It's time to let their comprehensive policy play out in the legislature before rigging too much.

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A Distant War Haunts Accused Vermont Refugee

BY MURK DAVIS

After a two-year investigation, an unusual trial began in federal court last week based on allegations that a local refugee committed crimes he committed during the Bosnian War. But for all the hours of testimony and hundreds of pages of evidence, one question has barely been addressed: Who is Slobodan Salac?

Prosecutors say that Salac raped two women and assisted in the murders of two others during the ethnic bloodshed in Bosnia in 1993, and had about it to gain U.S. citizenship. In U.S. District Court in Burlington, witnesses for the prosecution have described a man who acted silly by while his comrades

shot two women and then helped drag their corpses outside to be buried. Other evidence suggests that Salac, 52, is an unremarkable man who had a modest life in Bosnia and arrived into obscurity in Vermont. Court documents describe Salac — presented as “Slob-Coach” — as a former paratrooper and stay-at-home dad who likes fishing, gardening and cooking meals for friends.

“With the term ‘war crime’ and ‘war criminal’ conjuring up images of old men living out their lives comfortably in South American countries, this case does not apply to Mr. Salac,” Salac’s attorneys said in a court filing. “It is an atrocity born of the Nazi war criminals who fled Europe at the end, and after World War II, those who had money and forged documents provided for them three places ... he moved here under his real name and has been living in plain sight.”

The U.S. Department of Justice in recent years has prosecuted a few Bosnian and Bosnian refugees for crimes committed abroad, but such cases are almost unheard of in Vermont. Burlington immigration attorney Leslie Hudmon said she is unaware of local authorities prosecuting any refugees for crimes related to actions that occurred in their native countries.

“It’s not done — it’s done — I personally have not seen it in Vermont,” said Hudmon, who is president of the American Immigration Lawyers Association.

Acting Vermont U.S. Attorney Kepela Cowles acknowledged her office rarely prosecutes immigration fraud cases, but declined further comment. The trial was still under way as press time.

Salac, a Burlington resident, spent four 10 years in prison and deportation if convicted on two charges that he facilitated his citizenship application by not disclosing his participation in the alleged acts of violence. He does not have a criminal record and is not facing any charges from Bosnian or international courts. He has returned to Bosnia — where he still owns a house — half a dozen times since moving to the U.S.



Courtesy photo

Now defense attorneys say Salac has no money, and a judge last year allowed him to be released from prison, apparently convinced that he wouldn’t flee before trial. He likely helped that a number of people from the Vermont refugee community wrote letters of support for Salac. Many noted that he has friends from varying ethnic backgrounds.

Investigators have not explained during the trial or in court documents how they learned of Salac’s alleged crimes or what triggered the investigation. But they testified to Salac last year to videotape witnesses whose testimonies were projected — and translated — into court. A spokesman and the U.S. Justice Department did not track the court records.

As prosecutors led out their case, Salac sometimes seemed to be a supporting character in his own trial. Most of the testimony focused not on the accused, but on fellow

witnesses. “Slobac,” his companion during the night in question. Authorities don’t know Salac’s last name, and they say he’s on the lam.

Sex and videotaped witnessess and that Salac shot and killed two Serbian women inside a house where they were hiding while Salac, wearing a mask, used by Salac helped drag the corpse outside, then fled for safety while Salac doused them with gas, lit them on fire and danced on their bodies.

Against every eyewitness and he or she didn’t know Salac — even the woman he allegedly raped. They identified him as the “masked man,” and learned his name only later from others in the village.

Similarly, immigration officers who handled his paperwork testified that they did not remember the name, but Salac’s

In court, Salac wore dark slacks, shiny black shoes, thick-framed glasses and long-sleeved dress shirts. He rarely interacted with his lawyers, and spent most of the time watching video testimony as he listened to an interpreter through headphones. His face betrayed no emotion during the trial. During court breaks, Salac occasionally chatted with the two female interpreters who sat next to him.

Salac has a wife of 32 years, Fatma, and a young daughter who was born in Vermont, but neither attended the trial. His son has an adult son and a granddaughter in Japan. He did not appear to have any supporters in the courtroom gallery.

Jurors were afforded only random portions of the panels that a Salac’s life. He lived in Poljane, a hamlet, blue-collar village of 900 people from Bosnia’s three main ethnic groups: Croats, Serbs and Muslims. Salac is Muslim.

In the 1990s, he spent a mandatory year in the Yugoslav Army, as a cook. In the 1990s, Salac worked in a nearby city maintaining rail cars for the railroad company. The narratives offered at the trial then stopped around 1992, when Yugoslav forces gained and ethnic war broke out.

Ethnic Serbs, with the support of leaders from the neighboring province of Serbia, were on the offensive in Bosnia, targeting Muslims and Croats. The Serbian military swept south and took control of Poljane, causing many to flee the village. But Muslims and Croats headed together and purchased the Serbs by 1993.

Prosecutors say that Salac took part in reprisals against ethnic Croats. One witness described him as a “reconnaissance affair.” According to eyewitness testimony recorded in Bosnia, in July 1992 Salac and Salac started a house on Poljane by looting it from a Muslim and Muslim, looking for three Jews who were the people who had been killing.

Witnesses said the two men took one of the women from the house and put her in their car, then Salokc drove away. The women testified that the driver, who wore a mask, raped her inside another house before dropping her off at a prison camp. Others identified Salokc as the driver. The men then returned to the house, and Salokc killed the two other women, prosecution say.

In March 2000, Salokc turned up in neighboring Croatia, where he visited a U.S. immigration officer and requested asylum in America. He claimed that in August 1993, he was arrested, imprisoned and tortured by Croat military forces because he was a Muslim. He expected that if asylum, but said he feared living anywhere in Croatia where Croats remained.

Salokc's application was approved in May 2000. He settled in Vermont with his wife and son. His son later returned to Bosnia.

Court documents filed by attorneys provided a few more details. Apparently Salokc has lived in Birr and Essex Junction, but settled in Burlington several years ago.

At one point, he and his wife both worked for a custodial services company. But in recent years, he's cared for his young daughter in the house they rent in Burlington. "Salokc became a happy father and he chose to be his primary care provider while I returned to work," says Salokc, written in a letter to the court. "I worked very hard at several jobs at the same time to support my family. Salokc is a good father."

Though he has been in the United States since 2000, Salokc is apparently unable to understand or read much English. He needed translators to fill out medical forms and entanglement paperwork.

That didn't stop him from getting along in Vermont. Last year, when Judge William Sessions III was weighing whether to release Salokc from prison to live in the community, an elderly 30 friends wrote to the court to support a man they described as unhooked by ethnic bias. Salokc is godfather to the son of an Orthodox Serbian friend. He asked a Baptist Crist living in Vermont to be the godmother to his own daughter. Though they are Muslims, the Salokcs have attended the Good Shepard

Lutheran Church in Jericho on a few occasions.

"Mr. Salokc was a prep school person," his friends wrote, and Debra Gotsis wrote the court. "He has friends like ourselves who are mixed Muslim and Croatian Christians. Others of his friends are Serbian Orthodox. Having been with him during many family and friends gatherings with people from many cultural and religious backgrounds, I have not seen him as being biased towards people of ethnic or religious backgrounds different from his own."

Salokc had to go following on the Wisconsin house offer with an Arab buddy — and to share his catches with friends. While living in Birr, he became close to Congolese refugee Justice Abanante and her family. "As refugees here in the U.S., we learned to coexist as much as possible in our daily lives," Abanante wrote to the court. "Mr. Salokc may or may not have done all those things, but for me, he is a good person, a caring father, husband and a compassionate friend. We welcome him with open arms, he seemed very dry and entertaining. He would always cook for us as a very big traditional meal at his house and would never go to places to spend some quality time with the family."

Before the trial, Salokc was released to live with a friend in Essex Junction. Thomas Teller, a retired physics teacher, told a judge that Salokc often helped his wife take care of their garden and sheep. Teller said he looked forward to having Salokc around more.

By Sunday afternoon, prosecutors had finished presenting their case, and Salokc defense team started calling their own witnesses, including a cultural anthropologist who tried to explain to jurors the ethnic tensions that once controlled Salokc half a world away.

Salokc listened intently, and when the day was done, he took an elevator to the first floor and walked outside, into the legal escorting me. By the end of the week, jurors may have decided whether he will remain free.

For ongoing trial coverage, check out the Seven Days Of Message Blog.

Contact: news@sevendepot.com, 802-863-0330, ext. 23, or @SevenD7

PROSECUTORS SAY THAT SALOKC TOOK PART IN REPRISALS AGAINST ETHNIC SERBS.



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Legal Pot in Vermont? Not Yet, Say Some Top Policy Makers

BY TERRI HALLÉMBECK

Matt Dorn had never been to Vermont before last week, but he's known for a while that the Green Mountain State would be next on his itinerary. The man credited with making Colorado the first state to legalize marijuana hopes to make Vermont the first to do so legislatively — not by public referendum.

Standing onstage last Thursday night at Club Metronome in downtown Burlington, the advocate took the mic like an adept preacher, calling Vermonters to the cause. "It's illegal because people think it's dangerous. We really need to be changing the way people think about that," Dorn said.

Trotting up his list of some 80 leaders, spirits with the marijuana in-sider than alcohol, argument that was his Colorado. As many in the audience signed legal petitions there, he asked them to help spread the message to their neighbors — and their representatives in Montpelier.

"What we really need, and what's going to be the biggest victory, is to get it passed by a legislature. That's where you know power gotten over the heart," Dorn said. "I really do think Vermont is the place where we're going to see this happen really soon."

In the next few weeks, Sen. David Zimmerman (D-D-Chittenden) plans to unveil a bill that would legalize marijuana for recreational use and allow for its legal cultivation and sale. Rep. Chris Pearson (D-Burlington) aims to introduce the sister bill in the House.

Fighting alongside them will be the Marijuana Policy Project, for whom Dorn is spokesman, and an eclectic group of organizations and prominent citizens who make up the Vermont Coalition to Regulate Marijuana. Among them: former governor Madeleine Kunin, environmentalist Bill McKibben, the American Civil Liberties Union, and both the Progressives and Libertarians parties.

At Club Metronome last Thursday, James May of Burlington said the sees marijuana as a natural medicine that can prevent people from using far more dangerous pharmaceutical drugs. "I would love to spread the word," he said.

But is Vermont ready to become the next state — and the first on the East Coast — to legalize pot? At least one high-profile supporter, Gov. Peter Shumlin, had held off or set it happen — but not yet.

He said the first step to to have slavery, legalizing marijuana through legislative action and immediate labeling of generally modified foods might be wise to take its time.

"I think this is the next logical step going forward, but I don't think Vermont should do this until we understand what works and what doesn't," he said. "For me, there are still unanswered questions." Shumlin said of a Marion Luther King Jr. movement as blindfold. "I don't know exactly what the right time frame is. I'm not going to speculate on a date."

Data — and a Lack Thereof

Last Friday, the nonprofit RAND Corporation released a 218-page report detailing what legislation might ensue for Vermont. Commissioned by the legislature and governor last May, the report drove no conclusions but

provided plenty of fodder.

It explores a wide range of topics: how legislation works in Colorado and Washington, how many Vermonters use marijuana (160,000 to 190,000), how much money the state could make if it were legalized and taxed (up to \$75 million a year), and how it could be sold.

Legislators support

hope the report will be a launching pad for debate. "I think those numbers burn them into their cause," Shumlin said of pot opponents. He said that the number of young black market marijuana users in Vermont — roughly 10 to 20 percent of residents — makes clear that prohibition is not working.

RAND's research also reveals the deep complication of legalizing locally a substance the federal government and surrounding states would still consider illegal. "You're hoping more people are thinking that is a very complex issue," said Debbie Madsen, executive director of Smart Approaches to Marijuana Vermont, a chapter of the anti-legislation group started by former congressman Patrick Kennedy.

Many of the report's estimates are expressed in wide ranges because it's hard to nail down how many people use the illegal substance — or how many would if it were legal. RAND based its estimates on federal surveys.

Vermonters spent an estimated \$155 million to \$239 million a year on marijuana, the study found. "Because it's a black market, we're very hard to have a precise figure here," Eric Klarer, project leader for RAND, warned last week as he presented highlights of the report in the Statehouse.

Drawing from Colorado's year of experience in adult sales and six months in Washington, much of the data is still evolving, according to Klarer. "It's going to be a while before you have the kind of high-quality data you need," he said.

Various reports suggest that Colorado's legislation is going relatively well despite some hiccups. Governor John Hickenlooper, who initially opposed legalization, appears to be changing his tune. "This month is '40 Minutes,'" he said. "I probably wouldn't be running for it. Now, I'm not so sure that's true."

But it's not all smooth sailing in Colorado. Marijuana edibles have caused some problems — some customers apparently didn't realize that a full cookie contains more than a single dose. And in December, Colorado was sued by Nebraska and Oklahoma, whose attorney general claims that marijuana is crossing state borders. On the money side, tax revenues from marijuana sales have been somewhat unpredictable — so far, the *Sun Journal* reported that Colorado's marijuana excises were coming in more than 60 percent below predictions. Taxed estimates that the state would see \$8



efforts in the first half of the year turned into just over \$12 million, according to the Post.

When Alaska voters went to the polls in November to legalize marijuana there, state officials decided to offer an extension on tax revenues, the Alaska Dispatch News reported.

Vermont has 12 percent the population of Colorado, but RAND projected the state could bring in up to \$75 million a year from taxing marijuana. That's based on a variety of factors, including the number of current users, whether Vermont allows sales to out-of-state users, the size of the potential market, given Vermont's proximity to New York, Boston and Montreal, and how many states have already legalized it. Much also depends on whether Vermont can tolerate the black market and whether neighboring states impose it, too.

Vermont lawmakers are already questioning the new projections. "I find it hard to believe tax revenues would match what RAND says," said Senate President Pro Tempore John Campbell (D-Windsor), a former police officer who is wary of legalization.

The report notes that Vermont could consider various limitations on legalization. For example, Colorado allows home cultivation, while Washington does not. Colorado allows an unlimited number of retail stores — as of July there were 700. Washington caps it at 300, which is also the total number of liquor stores the state operated before it legalized them in 2013.

"If I were on your side, I would seriously be thinking about six houses," Jonathan Condon, a RAND author, told the House Ways and Means Committee last week.

Stederman says he doubts the bill he's writing would allow for a store on every corner. "I don't think that'll be what will pass," he told the gathering at Club Montpelier last week.

The Push and the Pushback

Zuckerman, a 35-year-old, perpetually optimistic filmmaker, has been championing marijuana for years since he was elected to the legislature nearly two decades ago. He told the City Monitor gathering that he occasionally used the drug as a University of Vermont student, and his standing as a successful business owner and politician shows it had no deleterious effect.

"It's just never made sense to me," he said of marijuana being illegal. "Right now, regulated alcohol is harder to get for high school teenagers than unregulated marijuana." Zuckerman and others have succeeded in softening Vermont's marijuana laws in recent years, legalizing medical marijuana in 2004, permitting medical marijuana dispensaries in 2011 and decriminalizing possession of an ounce or less in 2013.

Each time, there was opposition from those who feared looser laws would increase drug use among children, encourage drug addiction and generate crime. Matt Simon, New England policy director for the Marijuana Policy Project, is a veteran of those earlier battles. "This year, he's back in Vermont" doing grassroots organizing with support from the Northeastern Group, a Montpelier lobbying firm

Efforts to legalize pot will again meet opposition, and this time it will be stronger than in the past, predicted Vermont Police Chief George Merkl, president of the Vermont Police Chiefs Association. Merkl opposed marijuana dispensaries and decriminalization, and while he ultimately lost those fights, he said law enforcement helped make the current laws more palatable.

Merkl conceded that dispensaries and decriminalization have not led to detrimental consequences. He described decriminalization as "workable," but added, "I wouldn't say it works well." Legalization poses bigger challenges for public safety and drug addiction, he argued. "A state where the state is in a drought because of drug abuse is a severe liability to legalize another substance," he said. He also noted that there are no roadside tests for drug-impaired driving.

**I THINK THIS IS THE NEXT
LOGICAL STEP GOING FORWARD.
BUT I DON'T THINK VERMONT
SHOULD DO THIS UNTIL WE UNDERSTAND
WHAT WORKS AND WHAT DOESN'T.**

GOV. PETER SHUMFLIN

Burlington Boys & Girls Club executive director Mary Alice McKeown joined Merkl to form the Vermont chapter of SAM in 2009. McKeown said the worries about marijuana's impact on children. "The thought of allowing a market to be created around the product is frightening, unless I could be convinced there could be a regulatory system that could prevent this product from reaching children," McKeown said.

Holden, retired from a career in substance abuse counseling, became SAM-Vermont's volunteer executive director in October. The group is affiliated with the national organization, she said, but receives no national money.

SAM-Vermont has also hired a Montpelier lobbying firm — Ellis Mills — in hopes of preventing legislation. As McKeown explained, "You have to have a knowledgeable presence in the Statehouse."

Not Now?

Many of the most powerful policy makers in Vermont are staying Shumlin's tone on marijuana legislation. Not yet. "I think we should go slow, get a lot of the facts," said Chittenden County State's Attorney T.J. Donavan, who attended last Friday's RAND presentation. "I definitely have concern." Other towns seem, however, are less the impact on children and on driving under the influence.

Shumlin and Water Commissioner Dr. Harry Chen, however, have commented that regular use of marijuana by youths lowers IQ, and that there's insufficient data from other states to settle those concerns. Asked how he would advise Shumlin on the issue, Chen said, "Not now."

Shumlin's recent before a bill could ever

reach Shumlin's desk.

"I don't expect it to come up this session," said Ben Beck-Stearns (D-Bennington), chair of the Senate Judiciary Committee. "I don't think we need to be the first in the Northeast."

As Zuckerman discussed his bill with a reporter last week in the Statehouse, House Speaker Rep. Scott (D-Montpelier) stopped by to ask for his take on the legislation. Shumlin responded, "Not a big fan."

But are not proponents blushing? It doesn't appear so. In a recent VICE magazine story titled "Guy Vermont Went Legal Weed to the Northeast," sources from the Marijuana Policy Project discussed Shumlin's potential role in the national movement. "If Vermont legislators were to approach us to pass a marijuana regulation bill in 2016, that would set a strong example for legislators in other states," he told VICE.

Advocates might be expecting Shumlin to come through. The governor appeared in a New York City fundraiser for the Marijuana Policy Project in September 2012 and spoke on a fundraising conference call for the group the following September. His photo appears prominently on MPJ's political action committee home page. That PAC helped Shumlin win his first gubernatorial election with an 18,000-to-13,000 last year.

Normally, another pro-legalization group contributed \$4,600 to Shumlin over three elections, including \$3,000 in 2012, after he offered to become the movement's national spokesman. "My job is to lead legislation," Shumlin said in May, but he cautions against overstating his role on the issue. "I've been a strong supporter of sensible marijuana policy."

Vermont has actually lagged behind other states in enacting marijuana policies. The marijuana dispensary law Shumlin signed in 2013 is one of the most restrictive in the nation. When Vermont enacted decriminalization in 2013, it was the 19th state to do so. At the same time, states institute that marijuana is more widely used here than in other states — and is more culturally accepted. A Cannabis Policy Institute poll last year showed 37 percent of Vermonters support legalization.

Some of those are also anticipating business opportunities. Since 2013, five entities have registered new corporations in Vermont with the word "cannabis" in the company name.

Bob Berney of Westminster West registered the name Southern Vermont Cannabis in November. He said he's part of a small collective of people who believe marijuana should be legal. As for the group's plans, he said, "It's kind of a little bit of a touchy subject, right now, we're defining that."

Club Metamorco co-owners Christopher Webb and Jason Gelso, who hosted last week's gathering and are longtime supporters of legalization and say they would be interested in running a marijuana club which they figure would be separate from the current bar.

As Webb pointed out, "We're already selling one legal, regulated drug."

Contact: trm@vnews.com, 899-9994 or @trmvt

POLITICS

Burlington Residents to Decide on Noncitizen Voting

BY ALICIA FRESE

In 2003, an Italian emigre led a group of local immigrants in trying to convince Burlington residents to allow people who weren't U.S. citizens to vote on Town Meeting Day. The proposal, which was so divisive that the group disbanded.

Four years later, Progressive Councilor Vicki Grossen asked the city council to put that question to voters. It died during deliberations.

By the time Grossen brought the proposal up again in 2004, things had changed all but two councilors agreed to put the question on the town's ballot that March. The anti-immigrant Mayor Mike Winkler supported the decision, too.

How did a nonresident issue turn into a political possibility? A 26-year-old libertarian in a tuxedo, a few pieces of Progs' *consensus* report and an assumed Canadian citizen all played a role.

Burlington is home to roughly 1,000 "noncitizens" — 4.5 percent of the city's population, according to the 2000 Census. The term refers to legal residents — people with Green Cards or shorter visas — who haven't been naturalized. Obtaining citizenship can take more than a decade for some foreign-born residents, so others are reluctant to renounce citizenship in their country of origin.

Marta Grossi, a Milan-born Italian citizen with a PhD in forest ecology, moved to Burlington in 2002 to work at the University of Vermont's Gund Institute for Ecological Resilience. Grossi calculated that it would take her nine years to become eligible for a Green Card, and another five to obtain citizenship.

During that time, Grossi was disheartened at being excluded from what she calls the "characteristic participatory democracy that Vermont is famous for." In 2003 she started the Vermont Immigrant Voting Alliance — a small group of mostly her colleagues, including an Australian history professor and a German biophysicist. Former Progressive city councilor and state legislator Terry Benétas gave them political advice.

VIAVA didn't receive much attention until November staged a mock election on Town Meeting Day in 2003. With the city's permission, they cast their ballots in a fake booth at an annual polling location it garnered stories on Vermont Public Radio and in the *Burlington Free Press*.

Then came the backlash, according to Grossi. The news coverage generated harsh online comments, like "only



AMERICANS should vote in AMERICAN elections ... if they don't like how we spend our money, then get the hell out." Taken aback by what felt like personal attacks, the group gave up. Grossi, who moved to Norwich in 2005 and is in the process of applying for citizenship, still keeps copies of the press coverage and the online comments.

In 2003, two Progressive city councilors — Birrenman and current party chair Emma Mulvey-Roberts — picked up where Grossi left off, but the lack of council support was so apparent that they didn't bother requesting a vote. "There wasn't much interest," Mulvey-Roberts recalled. "Bob [Klein] was a lone-dock mayor," she said, and at that time had just been re-elected to the mayor's office. Birrenman and Rep. Mulvey-Roberts' Councilor Kurt Wright. On the subject of noncitizen voting, neither candidate had much to say, except that they weren't sure how they'd start it.

Mulvey-Roberts stepped down in 2002, but her Progressive successor, Rachel Siegel, became a convert to the cause, even before getting elected. "I became acutely aware of the issue when I was campaigning three years ago and going door to door," Siegel said. "When I would get to a door and the person who answered it was clearly from another country, I would have this fierce preoccupation of, 'I shouldn't write this in here,' and then I would immediately have a reaction ... of horror."

City officials experienced similar discomfort. Last March, when Jecita Shukla applied for a position on the Parks & Recreation Commission, Shukla, who spent 17 years in a Nepalese refugee camp after fleeing Bhutan, wanted to encourage the department to reach out to New Americans.

Sitting in his office at Spectrum Youth & Family Services, wearing a black polo and bright green pants, Shukla recalled one time cops busted a pickup soccer game on a field at the private Master's School. Young Gigi North End players had no idea they were trespassing according to Shukla, who was cool-headed but clearly indignant as he described the incident. No other field was close enough to meet their needs.

City officials told Shukla he didn't qualify for the commission because he wasn't a citizen, but he applied anyway. "I wanted to make sure my voice had been heard," he said.

It was when the council started discussing the issue, it discovered that the city endorsed allowing noncitizens to serve on

certain boards — such as the Development Review Board and the Housing Review Board — but were barred from many others. "It absolutely is clear that it makes no sense," said Siegel, and Councilor Wright recently

Winkler came to the same conclusion when interviewing candidates to lead his departments — he wouldn't reveal details, but in one case the mayor said that the most qualified applicant was a Canadian whom he couldn't hire.

The discord led councilors to unanimously approve a separate question for the March ballot that will ask voters if Burlington should allow noncitizens to work in department heads and serve on all city boards and commissions. Unlike

noncitizen voting, the charter change would not require an amendment to the state constitution.

Planning documents are often dismissed as flag-waving foliage, but Siegel, Birrenman and Winkler agree that Burlington's University & Equity Strategic Plan influenced the debate, as did independent community line-spring, the

IT FEELS LIKE A CONTRADICTORY POSITION TO SAY ... PEOPLE CAN VOLUNTEER THEIR TIME IN THE COMMUNITY BUT WE ARE NOT GOING TO LET PEOPLE VOTE.

MAJOR MISTO
WINKLER ER

Seventeen Spoonfuls of Sugar: Will Vermont Tax Sweetened Drinks?

BY KATHRYN FLAGG

Eight years ago, David Ellerbeck — pushing 50 years old and “obviously overweight” at the time, as he recalls — resolved to get his weight in check. So the now-CEO of AllHealth New England started running marathons and came to a sobering realization: He was downing more than 1,000 calories a day in soda alone.

“That was a wake-up call,” said Ellerbeck, who switched to diet drinks and went on to drop about 75 pounds.

Now Ellerbeck’s company is part of a coalition calling for all Vermonters to cut back on Coke — or pony up some extra pennies to pay for it all effects: The Alliance for a Healthier Vermont officially kicked off its campaign Tuesday for an excise tax on sugar-sweetened beverages.

The group is made up of more than 20 dozen member organizations, including AARP Vermont, Dartmouth-Hitchcock, the University of Vermont Health Network, the Vermont State Dental Society and the American Heart Association.

The tax would tack an additional two cents per ounce onto most drinks with added sweeteners — think sodas, sweetened iced tea, energy and sports drinks, and fruit-flavored punches. Milk, seltzers, water, tea and 100 percent fruit juices wouldn’t be taxed. The tax would raise the cost of an average six-pack of canned soda by \$1.44.

Advocates say the tax would be a win-win: encouraging people to cut back on consumption by taking price, and generating revenue — an estimated \$30 million annually —for health and wellness programs to fight obesity and related problems such as heart disease, diabetes and high blood sugar. The alliance hopes the state would reinvest at least part of the revenue in programs that would improve low-income Vermonters’ access to healthy food and health care, bolster farm-to-table programs and make community grants for school-based bike paths among other ideas.

According to the Vermont Department of Health, 37 percent of the state’s adults, and 29 percent of its children, are obese or overweight. Obesity-related disease cost Vermont an estimate of \$2.62 million a year, according to the Alliance for a Healthier Vermont, roughly half of which is covered by publicly funded Medicare and Medicaid.

Steve Lettieri, an emergency physician at the University of Vermont Health Network, estimates — conservatively — that a third of the patients he sees in the hospital’s ED suffer from health issues related to being overweight.

The idea of taxing sugary drinks isn’t new though; in fact, it has never gained sufficient traction to become a reality. It crept up in a 2007 report from the legislature’s Health Care Reform Commission, and then again as Attorney General Bill Sorrells’ 2010 Healthy Weight Initiative. Most recently, advocates went to the mat in 2013, when the House Health Care Committee advanced a penny-per-ounce tax proposal, which never made it out of the House.

The beverage industry outspent proponents of a soda tax 90 to 1 in clearing the last legislative debate, according to Tim Balk, government relations director with the American Heart Association in Vermont.

Are the prospects this year any different?

“The measurement of the role that sugar is playing in making us sick and driving up health-care costs — that

DANIELLE HARRIS



has increased,” said Anthony Iarapino, an attorney who left his job with the Casperman Law Foundation last summer for a position at the Alliance for a Healthier Vermont. The trim, fit Iarapino is a strong believer in taxing sugary drinks — but he’s no fanatic: The occasional sugary drink as a treat isn’t the problem, Iarapino said. The fact is that the average American consumes 6 gallons of them in the course of a year.

This marks the first year dedicated to hashing out lobbying on the issue. Further, the Alliance hired the Montpelier-based government and communications firm RSR Partners to help persuade lawmakers and get the word out on social media. Iarapino, an organizer in the legislative process, and grassroots organizer Linda Richman will be working the Statehouse halls, too.

“Vermont has defied some of the other trends in federal policy,” said Iarapino, pointing to one recent example: the state’s push to ban genetically engineered foods. “The bigger spender doesn’t always win, which is a cause for great optimism for us.”

Proponents figure they have another advantage this year, too: the state’s roughly \$300 million deficit.

“I’d rather pay for prevention and rein in the problem than continue to pay for the problem,” said Rep. Alan Clarkson (D-Woodstock), a member of the House Ways and Means Committee who plans to cosponsor the legislation for the excise tax. His reasoning? “Throughout people are increasingly aware of sugar’s impact on the perfect person.”

But the prospect of a two-penny-an-ounce tax has opponents gearing up for a fight.

“We think the beverage industry is being singled out unfairly,” said Andrew MacLean, a Montpelier-based lobbyist for the Beverage Association of Vermont, a trade association of nonalcoholic beverage manufacturers and distributors in the state. “If the sweetened sugar is taxed, there’s sugar in all kinds of food.” What’s more, there’s sugar in plenty of beverages that wouldn’t be taxed under the proposal — such as all-sugared fruit juices and chocolate milk.

Among those being targeted are Dena and Jenny Rusk, the husband-and-wife team behind Burlington-based Rusk’s Root Beer. They have root beer, ginger beer and orange cream sodas in a garage-turned-brewery and distribute at farmers markets and Vermont restaurants.

The couple is not just worried that a price hike would hurt their bottom line; they’re offended by the characterization of their product as “penny” and “the mass of obesity.” “No one looks up to us,”

“It has the potential to really devastate us, because we’re so small-scale,” said Rusk.



Larson to Leave Shumlin's Health Care Reform Team

Mark Larson, who helped rally launch of the state's health insurance exchange, is leaving his job as commissioner of the Department of Vermont Health Access in March, Gov. Peter Shumlin's office announced Tuesday.

In a statement, Shumlin indicated Larson decided to step down to pursue other opportunities.

"Mark led the department through some challenging times, but no one could more fitly lead to overcome those challenges as Vermonters could access affordable health care than Mark," the governor said. "Thanks to the work of Mark and others, tens of thousands more Vermonters are now insured. I appreciate his service and understand his desire to take some time to step back and explore new opportunities."

Larson is the latest in a series of high-profile members of Shumlin's Agency of Human Services team to depart since last summer. Last August, Shumlin fired then-secretary Doug Rauner. In September, Department for Children and Families commissioner Diane Yacovino left voluntarily.

Larson's role in the department has been limited for some time. Last January, Shumlin assigned Lawrence Miller, then his secretary of commerce, to oversee Vermont Health Connect. In September, after Miller had been named Shumlin's chief health care adviser, Larson was stripped of his oversight of the federally mandated insurance exchange.

"The last three years have involved a historic transition in health care for Vermont and our country, and his has been without its challenges. I am proud of the fact that in Vermont we have reduced by half the number of uninsured Vermonters and are on track to significantly reduce how Medicaid pays providers for health services," Larson said in a statement. "I am proud to have been part of this tremendous effort. As the department prepares to engage in its next phase of work, it is time for me to move on to new opportunities. I look forward to sticking to the role of citizen and witnessing the continued progress toward coverage for all Vermonters and more rational ways to pay for health services."

Larson, a former state representative from Burlington and chairman of the House Committee on Health Care, was first appointed to the post in July 2011. He will stay on until March to help deputy Lori Collins transition to interim commissioner, Shumlin said. The governor said he's looking for a permanent in place next.

Larson said by text Tuesday, "I don't currently have any specific plans to announce for what I plan to do next."

TERRI HALLIEBECK

Passed-Over Democratic City Councilor to Run as Independent

After being passed by Democrats, Burlington City Councilor Doug Hestett has decided to run for the North District seat as an independent. Burlington Democrats enabled Hestett, a long-time moderate Democrat who is wrapping up his second term on the council, to support Councilor George A. Mire, a liberal Democratic and former one-term councilor. George called Hestett out for campaigning on behalf of the Republican candidate, Kurt Wright, during the mayoral election three years ago.

But Mayor Mark Wintersberger, who was endorsed unanimously by the council, hasn't had a grudge. The city's highest-ranking Democrat has endorsed Hestett. Wintersberger is also running for reelection.

Top: Vermont Health Access Commissioner Mark Larson (left) and Gov. Peter Shumlin (right) at the launch of the insurance exchange.



In a press release announcing his campaign, Hestett quoted the mayor saying, "Doug Hestett is an outstanding city councilor who has been a huge part of the city's turnaround over the last three years. He brings a voice of common sense and compassion to the council, learns his constituents' needs and is a tireless champion of parks and schools issues. I strongly support Doug's reelection."

Ongoing Democratic councilor Shana Bishai and state Rep. Joey Don (D-Burlington) are also running. Hestett, according to his press release.

ALICIA FRESE

State Revenues Take a Hit Despite Promising Signs

The good news: State household well-being is \$1,500 more than this year thanks to lower oil prices.

The bad news: It's more than most earned incomes in Vermont are rising, and, as a result, state revenues are heading in the wrong direction.



With that news in hand, Gov. Peter Shumlin and the legislative leaders who comprise the state's Emergency Board signed off Tuesday on an \$18 million reduction in anticipated revenues for the next fiscal year, which starts in July.

That means Shumlin and legislators will have to cut \$14 million to \$16 million more from the fiscal year 2016 budget the gov unveiled last week. He said he's expecting the news to improve by the time lawmakers sign off on the budget in May.

"We're going to manage the money we have. It's possible we'll see some growth coming forward," Shumlin said afterward. "It's not an improvement, but a challenge."

Economics for Shumlin and the legislature agreed that despite promising signs in the economy, a return to lower oil prices, the state's General Fund was likely to set \$18 million, or 1.5 percent, less revenue next year than previously thought.

The economists also said the state's General Fund should expect \$10 million less revenue in the current fiscal year. Shumlin said he's already accounted for that \$10 million drop in the budget adjustment legislators are now considering.

Despite the downgrade in projected revenues, economists Jeff Carr and Tim Kretz gave an upbeat report on the economy.

Lower oil prices will save Vermonters \$600 million, or \$4,500 per household, in 2015, Kretz said.

"It's like a phone system overhauled, dropping money on the wire," Kretz told the House Ways and Means Committee last Tuesday afternoon. "This is finally the year you haven't been paying."

The drop in oil prices hasn't yet been reflected in the coming bi-annual budget, but could bring a reversal of fortunes for state revenues when the economists offer a new projection in July.

Meanwhile, personal income taxes, estate taxes and corporate taxes are fluctuating wildly, Kretz said, and the state depends on that revenue more now than it did in the past.

In 2004, those taxes accounted for 50 percent of the General Fund, Kretz said. In 2004, it was 60 percent, he said.

But such revenues are a product of chance, he said — for example, when and how many wealthy people die in Vermont. Last fiscal year, the estate tax brought in \$35 million. During the first half of this one it has generated only \$3 million, he said.

"It's a roll of the dice," Kretz said.

TERRI HALLIEBECK

Spoonfuls of Sugar

MacLean and major beverage producers are already responding to consumer demand for less sugary drinks by reformulating products and introducing new ones with reduced sugar content. Industry leaders recently pledged to cut beverage calories 20 percent by 2025.

MacLean who questioned whether so much tax would be effective. Since the tax would be levied against distributors, they might choose to pass all the cost over all of their products, MacLean suggested — rather than let one group of consumers feel the pain.

Frequentists say there's good reason to single out sugary drinks. For one, they contain far more sugar than most people realize. A Starbucks and A 20-ounce Coke, for instance, contain the equivalent of nearly 17 teaspoons of sugar — far exceeding the American Heart Association's recommendation of no more than 15 teaspoons of added sugar per day for women and nine teaspoons for men.

Emergency physician Leffler said that most of that sugar is "hidden" from the average consumer. A sugary beverage should be an occasional treat, he said, not nibble a slice of cake or scoop of ice cream.

Most people wouldn't think about having six or seven energy drinks a day and Leffler said, "We have lots of people who drink six sodas a day."

According to the U.S. Department of Agriculture, liquid sugar accounts for 36 percent of the added sugar Americans consume, and is the single largest source of added sugar in the American diet.



Where does Vermont's top doc stand on the issue? Dr. Harry Chen, the commissioner of Vermont's Department of Health, said there are some public health reasons to support a sugar-sweetened beverage tax — but that the evidence isn't entirely compelling. Chen said many studies associate increased consumption of sugar-sweetened beverages with unhealthy weight. Evidence is mounting, Chen said, that increasing the cost of these beverages helps cut consumption — but researchers are still trying to determine whether decreased consumption correlates strongly with decreased body mass index.

Ultimately, Chen said, this is a political issue as much as it is one based in science and health. Likewise, Gov. Peter Shumlin has opposed having increased drinks. Last week, Senate President Pro

Tech John Campbell released a statement against the idea, arguing that it would increase the cost of living for working teachers and harm the businesses that produce, handle, distribute and sell sugary drinks.

The question at hand, Chen said, boils down to, "What's the responsibility of the state in terms of ensuring that people do the right thing?"

Government already uses taxes to dissuade consumers from buying one product deemed especially dangerous and unhealthy: tobacco. Since 1990, Vermont has lifted the sugar tax on tobacco multiple times; it now stands at \$2.75 a pack, bringing the average retail cost of a pack of cigarettes to \$6.54 in Vermont, according to the American Lung Association. The tax pulls in more than \$70 million a year for Vermont's coffers.

Last November, voters in Berkeley, Calif., passed a per-ounce excise tax on sugary drinks in Mexico, which in 2013 surpassed the U.S. as the most obese country in the world; the experiment is already a year under way. Last January, Mexican officials began taxing sugar-sweetened drinks by one peso — about seven cents — per liter; a year later, a study by the country's National Institute of Public Health showed purchases of soda and other taxed beverages fell 20 percent in the first three months of 2015 compared to the same period in the year prior.

Will Vermont be next?

"Vermont has always been really progressive in terms of health care and health care reform," said Zack of the American Lung Association. She cited off a few examples: limiting smoking in the workplace, requiring cell phone use in cars, requiring seat belts.

"We're really a mover and shaker when it comes to health care issues," said Zack, "and we're a smaller state, so it does make sense to do it here."

But Jim Harrison, who heads up the Vermont Retail & Grocers Association, remained, the argument that has won over lawmakers every time a beverage tax has been proposed in the past: "At the end of the day, we all have the responsibility to pick and choose our foods based on what makes sense for us as individuals," he said. "I think it's a really slippery slope of getting into [taxing] individual foods. No other state in the country has done anything like this. We would really be out there on the forefront, all for the purposes of being an experiment." 

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WINTER SALE SAVE up to 25%

Artist Gives Downtown Burlington a 'Mushroom Grove'

BY ETHAN DE SEPE

Burlington has experienced a growth spurt in recent years, with new construction and renovation projects popping up like mushrooms after a heavy rain. But the downtown core still has a few nooks in which wildlife thrives. In one little niche on St. Paul Street, an unusual species of mushroom did, in fact, bloom last week.

Burlington artist **KATE RATT** (see installation, right, "Mushroom Grove") has taken root in a recess of the exterior wall of the new Union Garden Inn. The piece's stringy, veined leaves and cavernous, megafungal canopies resemble an area dominated by dead brick and cement.

In fact, Ratt says, as he leads a reporter around his sculpture, "Mushroom Grove" was designed specifically to comment on the Queen City's downtown building boom. "I really think they did an awesome job with the new building, but it's a hard-edged landscape," Ratt says, as an icy winter wind whips the words from his mouth. "The sculpture ends up being a weird hybrid of material inspiration with a really mechanical, structural foundation."

**THE PIECE'S THREE MASTS
APPEAR TO STRETCH UPWARD
ALMOST PHOTOTROPICALLY.
AS IF THEIR AMBITION IS
TO CHALLENGE NEARBY
BUILDINGS IN A RACE
TO THE SKY.**

The piece's three masts appear to stretch upward phototropically, as if their ambition to challenge nearby buildings in a race to the sky. Midway up the masts, dappled, ribbed orange forms — a mushroom's conception of waffles, perhaps — lend the work organic playfulness. Nestled in the folds of these sausages shapes are small, bright lights, which at night illuminate the sculpture and the "mascarpone" it occupies.

The sculpture's grey, needle-tipped masts look like steel, but are actually made of wood that Ratt cut and planed

ART



MUSHROOM GROVE



BLEAKLOW GROVE: BRIGHTLY COLORED TREES

The folded orange forms, too, belie their construction. While they appear to have started out as discs that the artist later warped and twisted under heat, in reality Ratt planned out every curve and cut out every pencil. The frameworks are steel, the translucent panels were created from layers of fiberglass. It was, the artist says, a challenging, "completely invented process."

Ratt, 31, has worked with similar forms before. For an outdoor show in 2006 in Rockbridge, Mass., he wrapped early versions of these "mushroom caps" around living trees. His studio, too, houses with works in progress and finished pieces that include or were inspired by natural forms. Growing up in his family's farm in Cohoe, he says, "I was always out in the woods looking at mushrooms. It was inspiring for me, and it was something to do in a rural place," Ratt says.

"Mushroom Grove," notes **ROB RADKE**, "was far and away the most vibrant, compelling and interesting" of the proposals that his company received in its call for submissions. Radke is a developmental manager for the Burlington-based commercial real estate developer

Radke, which has undertaken the task of converting the city's former armory into the new hotel. He's enthusiastic about the way Ratt's installation enlivens the newly created space. "I like the vibrant orange color against that black brick wall. It just really popped," he says.

BURLINGTON CITY ARTS administered the call for proposals, which elicited about 10 submissions, Radke estimates. (Ratt's sister, **KATE**, is assistant director of BCA.) Radke stresses that she had no influence on the selection process.

Radke put out the call, Radke says, because the support of local arts "is an important part of keeping the community interesting and vibrant." The company also recently commissioned a sculpture by Burlington artist **KATE POWELL** for a project at the Old North End.

Radke will soon install another of his sculptures on a patch of land near the bank's Main Street entrance. "Bleaklow Grove" — a variation on a previous work installed at Burlington's Matrix Building — is a cluster of skeletal sculptures that are highly naturalistic apart from their coating of electric-red paint. The artist received \$5,000 from Radke

for the second piece, and \$10,000 for "Mushroom Grove."

That's a nice commission for a young artist who still has another semester of graduate school to go. In May, Ratt will graduate with an MFA from the University of Connecticut's studio art program. Until then, he'll split his time between Willimantic, Conn., and his Ellsworth Street studio. In the summer, he's the studio manager and working resident at the **VERMONT BROWN ARTS INSTITUTE**, an artist-in-residence program founded by BCA and **FRUITLAND STUDIO**.

Ratt plans to live in Vermont year-round after he graduates. By that time, his red groves will surround "Mushroom Grove" — the final step in the project's landscaping. Though the plants selected for the micro-park typically grow more than three feet tall, Ratt's "mushrooms" — avoiding the border between natural and man-made, well, dwarf them. ☐

Contact: ethan@sevensheds.com

INFO

KATE RATT'S *Mushroom Grove* is located along St. Paul Street in Burlington between Main and Market streets. kateratt.com

How This Movie Ends: Montpelier's Downstairs Video Will Close Next Month

MY MUSEUM MUSEUM

Iface one of the few, the proud... the last surviving Vermont video stores. And this Valentine's Day, Montpelier's **VIDEO VARS HERO** will close its doors for good.

In a message sent Tuesday to members and friends of the ~~SAFETY TEAM~~, ~~TRANSPARENCY TEAM~~ — Who owns both establishments — explain the reasons for the change.

It will likely come as no surprise that the video store has finally reached the end of its profitability. We have kept it going just on fumes but now it is becoming a liability for the Savoy to keep it operating. We will be closing the doors for good on February 24, 2005.

Neuker thinks "WERNER THUMER for his long and dedicated service to EW" as well as the show's problems.

Saturday, January 24, is the last day for rentals; the message promises a translate-for-rental as DVDs returned by January 26. (After that, it warns, delinquent renters may have to take up the issue with the Macmillan.com).

WE HAVE KEPT IT GOING
JUST ON FUMES
BUT NOW IT IS BECOMING
A LIABILITY FOR THE
SAVOY TO KEEP IT
OPERATING

TERENCE YOUNG

From February 2 to 14, Downstairs Video will be open for DVD sales. But York doesn't plan to sell off all the inventory. "He will be assembling a core group of important films to utilize as an archive," he writes. "Access and use of the archive is still being determined."

Finally, the message notes, Monk is open to hearing from potential buyers "Even as the store wasn't profitable for us employing several part-time employees, it might do pretty well as a single-owner or co-ownership venture."

The video-streaming model seems to be winning out. In spring 2013, Burlington bids farewell to its well-loved rental mainstay, Waterfront Video. South Burlington's Hollywood Video and Williston's Passport Video followed suit, leaving greater Burlington without a video-store.

Of course, there are still places to rent DVDs and Blu-rays — the Redbox kiosks in many supermarkets, the public library — and plenty of places to buy them.

But has Vermont seen the last of dedicated video-rental businesses? We're passing a few surveys, but the online follow-up pages are a less-than-reliable guide. So if you know of a thriving rental outlet in your community, we want to hear about it. Drop us an e-mail (8)

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INFO

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For Its 80th Birthday, the VSO Commissions Fanfares – 80 Seconds Long

BY AMY LILLY

THE VERMONT SYMPHONY ORCHESTRA performed its first concert in January 1934. Eight decades on, the orchestra is still doing what it was created for: traveling around a rural state bringing music to the people it's been able to accomplish that while remaining relatively good financial shape. With no bricks-and-mortar home, marketing director **AMY CALDWELL** points out, the orchestra need pay no overhead. And it's one of the country's few state-sponsored orchestras. The legislature allocated \$311,244 for the VSO in fiscal year 2014.

Time for a celebratory fanfare — or seven.

To mark its 80th season, the VSO commissioned seven Vermont composers to write 80-second fanfares. Each opens one of the season's seven full-concerts programs. Audiences have already heard three — **JONATHAN SWARTZ** and **CHRIS HALLIGAN** in the October and December Masterworks; **SUNDAY MATTERS** series concerts; and **THOMAS L. BEATTY** at the Holiday Pops concert. Still to come are fanfares by **ALAN SHAWIN**, **ERIK NELSON**, **LUJAN DIAZ** and **PETER HARRIS**.

Shawin's *Vermonter* Ringler opens this weekend's concerts, which are the season's official celebratory events. Audiences will walk a 25-foot red carpet into the **PUTNAM CENTER** in Burlington and Barre's



YANNICK NÉZET-SÉGUIN, whose lobbies will be decorated with balloons.

The program, conducted by **CHRIS LARSEN**, features another living composer, the California-born and Peruvians-influenced Gabriel Leon Freck. Completing the program are Schubert's "unfinished" eighth symphony, and the Edgar Martin concerto, featuring the young violinist Elena Urioste, a graduate of Curtis Institute of Music and the Juilliard School who studied with Itzhak Perlman, among others.

According to executive director **ALAN JAHNSEN**, the idea of fanfares came from

Harris, who will write the *Summer Festival* (Tues. Sept. 2, 6:30 p.m.) new music album *DAVENPORT* and orchestra manager

EMANUEL LIND then drew up a list of composers, most of whom had composed for the VSO before, with an eye to geographical distribution. They got the list by the eventual Larsen, who approved, and sent out letters. All seven composers accepted.

Commissioning 80-second pieces is a challenge. For comparison, Aaron Copland's *Fanfare for the Common Man* has three minutes and 48 seconds. Jabbens, who lives in New York City and Brandon, Vt.,

found the time limit "tricky but fast" as she wrote it around

Bagshaw adds that the VSO required that the fanfares "require very little rehearsal," as the fanfares it's from elements of another work in the program, specifically difficult bits of dancing. The composer *Mr. Delight in Sacrifice* does become his own response to that famous work for ballet depicting a woman's afterlife. The fanfare is a "stand against the glamorization of killing in the name of higher powers," Bagshaw writes in program notes — a rejection of the "rat" in favor of the season of renewal.

While some composers didn't respond specifically to work on their designated programs, their pieces did determine their instrumentation. The bassoon of Shawin's *Summer Festival* has been catching him wondering at least one man per concert instrument for his brother.

The VSO "gave me a glasnost," he says with a chuckle by phone from his home in Brattleboro, where he has lived and taught at the college since 1985. "I would have never given permission if 'I was born abroad,'" he adds. "The definition of a fanfare is something that has a sense of occasion, that is very brief that makes a statement or has some kind of public impact."

Shawin had been working on a comparatively prosaic piece, writing a Japanese poet's works to music, when he

Vermonter's Gender-Bending YA Novel Gets a Stage Premiere

BY PAMELA POLSTON

Sales of the young-adult novel *M or F* have been "slow and steady" since its 2005 publication, according to Ellington-based author **CHRIS TEPFER**. But it just might get a jump from its official theatrical run. *M or F* — with a script written by **Vermonter DAISY HERRIGAN** — will be presented as a "reading with movement, simple costumes and sets" this Saturday, January 24, at **St. Johnsbury CHAMBER MUSIC HALL** in part of the arts center's Winter Pride programming.

Produced by **VERMONT PRIDE THEATER** at **CHAMBER**, the play features student actors from local high schools; proceeds from the performances will be distributed among GLBTQ organizations at the participating schools.

Herrigan will appear for a talkback following the show. His coauthor, Lisa

Poppendreis of Northampton, Mass., will not be able to attend, but the talk between Dept. Days will end. "We always thought *M or F* would be perfect for a stage production or screenplay, because the characters have are striking and funny and the dialogue really pops."

On his website, Herrigan introduces *M or F* like this:

When Framme is desperate to get the attention of her crush, her fellow (and gay) best friend Moses suggests that Framme chat with her mother. Too bad Framme's terminally she-won't-type-a-word-without-Momma's-help. In the chat room, Marcus and Jeffrey hit it off...

and *ag* is "a sly nod to the Cyrus de Bergerac tale (with a twist)," writes director **CHRISTOPHER LESTER** in an email. "It is a bright, happy comedy of errors about young (and old) seeking love in all the wrong places, using social media as their hunting ground."

It is also, Lester continues, "a story about self-discovery, exasperation, stereotypes, friendships, love, loss, rediscovery and history." Sounds a lot like being a teenager — or, really, a human — in today's world. And the two actors are keeping it real, "providing critical feedback to the playwright about what works and what does not," notes Lester, a longtime theater arts teacher who has worked in local public schools as well as with the **SPARKS** drama troupe and **Vermonter Pride Theater**.

Herrigan says he's been "completely



not involved" in the conversion of *M or F* to stage production. The gay author is in collaboration with super-best-selling author **Jessie Patterson**; he'll release book six in their *Middle School* series in

received the VSO's letter "In the middle of the second song, she's a passing, and I thought, That's the *fugue*!" he recalls. "It started from an antecedent position, but it's sort of a pass between. In fact, my composer—Shawn—composes without a computer—and it was almost frightening."

Shawn, who grew up in New York City, named Leonard Rose for his adopted state, even though he admits jokingly to being "absolutely stranded" that her still has after 30 years. "I won't the price for the feeling of gratitude for longhorns," he says. Shawn first came to Vermont as a teenager to attend the Putney School and Keene's Music School in Weston, like relationship with the VSO dates back nearly as long as his residence at the state. Former VSO conductor Ethan Goode (1974-1990) and Ken-Tanakidz (1991-1999) led the orchestra in performances of three of Shawn's works, one of which Tanakidz commissioned.

Shawn, the brother of actor Wallace Shawn, struggles with agoraphobia, which he wrote about in his book *Hub I Could Be There: Stories From a Fugue Life*. But he will attend the premiere of his friend, "Stadland and Burlington are two places I can travel to," he promises.

Tom lives in Brookline, Mass., where she's not teaching at Middlebury College. She has already "conceptualized" her favorite, she says, will open the May program of Middlebury's first piano concert and Braden's fourth symphony, the latter a

sample of late Aztec-Germanic romanticism. She hopes the piece will give musical expression to "everything I know and love about German music," but also "come out of my current compositional voice." She intends it to reference her Malaysian roots and has humorously named it "Fugue Dangdahan," after a Malaysian art form.

Because of the breakaway at the beginning, Tom says, she will be able to work with "great big questions." "I'm not prone to bombast," she admits. "My music leans toward intimacy" but at the same time, she adds with a laugh, "I don't shy away from lead notes. I've been thinking on the level of 'bang' I want to do."

Though the fugues may be frustratingly brief for audiences, every "bang" of the VSO's 20th roll could be a treat in heat. "There are archetypes that play closer to new music and just want to play it safe," says Ladd. "But [composers] aren't composers? That's meaningful."

Contact: kly@seventelevendotcom

INFO

Vermont Symphony Orchestra continues its 20th anniversary with performances Saturday, January 24, 8 p.m., at the Flynn Pavilion in Burlington; \$39 and the Sunday Matinee Series, Sunday, January 25, 3 p.m., at the Performance Theatre in Rutland; \$9-32. vso.org

THEATER



Contact: seventelevendotcom

As it happens, Tebbetts' early background is in theater: He says he's impressed at how quickly the staging of *M or F*—his first book to become a play—has come together.

None of Popadmetria's numerous books have been adapted for the stage before, either, but she's hoping this one will be a full production one day. "The themes of *M or F* focus on friendship, love and the difference between person and the real person, all of which are particularly relevant today," she writes. "*M or F* was really born for the stage." ² (D)

Contact: pomc@seventelevendotcom

INFO

Winter White Performance: *M or F* produced by In-asset Plays. *Theatre of Chandler* Saturday, January 24, 7 p.m., at Chandler Music Hall in Randolph; \$8-15. inassetplays.org

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H.A. Durfee, *Swan Lake* (2009). Photo: H.A. Durfee

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Jim: Meanwhile, Tebbetts continues to work on the popular *Stranded* series with "Survivor" host Jeff Probst, and when he can fit in, develops other series of his own.



SARAH "CHU" WILSON

is in her second year of the Center for Cartoon Studies' Master of Fine Arts in Children's Book Illustration program. She is the creator of the website *Guilty as Charged* (guiltyascharged.com) and her work can be found at sarahchuwilson.com.



DRAWN+paneled is a collaboration between Scholastic and the Center for Cartoon Studies in White River Junction, Vermont. It appears monthly in Scholastic's *Cartoon Network* magazine. These pages are archived online at www.scholastic.com/parenting/drawnpluspaneled. © 2013 Scholastic Inc. All rights reserved.



Love and Hate

On a busy Saturday night, an attractive couple sauntered into the front of "Nacho's Lounge and Restaurant" as the bar's roasting signs announced in glorious orange neon. Decked out in tony leather jackets, they struck me as likely Montpelier's Vermonteres as a rule, tend to dress down.

The man looked about 40, and had a dark Mediterranean complexion and thick, wavy black hair. The woman appeared perhaps 10 years younger and vaguely Asian, but who knew? In our increasingly globalized world, so many people are born of mixed-race parents that it's a cliche to guess origins, and that's probably a good thing. Bravadoed like everyone else, I have to remind myself that racial and ethnic categories are constructs constructed by the powers that be to use to divide us among the rest of us and consolidate that power. There's a mouthful, but it's true.

"When not?" I asked as they settled onto the backless "La Quinta" sofa, the sofa repeated, pronouncing it "La Quinta."

"You got it," I said, "and, for what it's worth, I think the hotel is pronounced 'La Quinta.'"

"Well, that's one more thing I'm never going to remember," said the man with a laugh.

"So, you guys visiting from Manhattan?"

"Yeah, we've lived in Montreal the last couple of years. I'm from Jersey, man. Italian American as they come. Suburbia!"

"Beautiful," I said. "I grew up in Brooklyn and had a lot of Italian friends. There were some great Italian neighborhoods back then. New York is constantly changing, as I don't know about now. Anyway, I remember them was this one high-end section of Bay Ridge that was considered the safest in the city. I mean, you could walk through that enclave at two in the morning with a thousand backs panned to your ear, and nobody touch ya. And that was because, supposedly, this was the neighborhood where the Mafia kingpins lived."

"Tell me about it," the guy said. "The old Italian guys know something about honor and respect. Those

uglier guys now, there's none of that. They'll just as soon shoot you for whatever reason."

I hate this kind of talk. It offends me. It actually makes me sick to my stomach. And the odd thing is, you never know when it's coming. It could come out of the mouth of the friendliest guy in the world.

I didn't know whether to laugh or cry. Here was this guy bragging about his gang—the Mob—is being eager to gang up composed of black men. Far God's sake, whether black, white, Asian or Latino, these are violent criminal organizations, making money off the misery of others. It's like arguing over who the better dictator—Hitler, Pol Pot or Stalin.

In my heart, I had to speak up. I'm a pacifist I made to myself years ago. True when it doesn't appear to go well, I always feel better for making the effort.

I said, "Why do you have to bring race into that? What does that have to do with anything?"

I KNEW I WAS RANTING, BUT I DIDN'T CARE.

"Niggers don't care about people the same way," the woman explained, pointing into the fog. "That's just a fact. If you lived near them, you'd know."

Great, I thought. 20's both of them.

"That's just screwed up," I said, my emotion rising. "I lived around black people in Brooklyn, and I felt alongside black folks in Brooklyn. And I can't see any difference. Every kind of people comes about the same things as far as I can tell — we're all living and stupid and giving and selfish in equal measure, no group more than another."

I knew I was ranting, but I didn't care. I got into these conversations a few times a year, and I hope that my chapter—in the best of the battle—is reprinted with time. At any rate, I've come to believe that there's no wrong way to confront hatred. You just show up from the heart end, to quote Carrie Underwood, let "Jesus take the wheel." Whatever comes out will be

just fine. (And I'd hope that Carrie would approve of the Buddha, Prophet Muhammad or any other bona fide God representatives as your personal wheelchair.)

"Hey, I'm sorry if we offended you," the man said. "I have nothing against black people. I was just calling it as I saw it."

That's just too easy, I thought to myself. It's amazing how racism exists, but somehow nobody is racist.

"Well, maybe you better reconsider," I countered, "because that's some hateful when you're putting out there."

We rode in awkward silence for the remainder of the ride. As we pulled up to the hotel entrance, the man asked, "So, how do you like driving cab in Vermont?"

"I get asked that a lot," I replied, shrugging the whole into park. "And I can answer honestly that it really like this. I meet all kinds of people and I learn a lot about life."

"Do you get into fights with many of them?" the man asked, chuckling. He was jerking, attempting to ease the tension of the last 10 minutes.

"Not really," I replied, looking back to meet the guy's eyes as I shook my head. "Only with the jokers from Jersey," I added.

My customer laughed. "Girthy as charged, dude — girthy as charged."

I heaved along, dropping my residual anger toward him and his woman. And I did so because only love transforms hate. That's the message of Gandhi, King and Mandela, the one teaching of all the great spiritual traditions, and a simple truth borne out time and again by my life's experience. ☺

All these stories are true, though names and locations may be altered to protect privacy.

INFO

HACKIE is a bi-weekly column that can also be found vermontrepublic.com. To reach Jerome, email hackie@vermontrepublic.com.

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Dear Cecil,

Simple question here: There are vitamins called A, B, C, D, E and K. But what happened to vitamins F, G, H, I and J?

Chris A. Johnson, New York City

This sounds like the setup for a joke. But the last clause, "Why was she afraid of seven?" Unfortunately, there's no humor in the health sciences, so we don't get a punch line where a nutritionist says, "She ate G, H, I and J."

But I digress. The answer, like the question, is relatively simple. Most of those missing vitamins between E and K exist, but for one reason or another — mainly scientific disorganization — are now more often called by different names. Note, as far as we know, disappears in the great Vitamin Inc. conspiracy of '99.

Out of the five vitamins, A, B, C, D and E, get their sequential names when they were discovered, one after the other, during the early-20th-century search for cures to then-common diseases. Many of these arose from limited intake of produce and other fresh food, which in the pre-World Wars are said to be much tougher to come by. Scary! It was a vitamin C deficiency that made sailors' gums bleed; beriberi was caused by lack of vitamin B (inter-BI — see below); found in whole grains, meat and legumes. The general gloominess of English weather was responsible for rampant

scrofularia, due to insufficient vitamin D.

After these breakthroughs, the great Vitamin Hunt was on, most of the alphabet was at some point put to use in naming the results. Originally the assumption was that each new discovery would get the next available letter, but the system went to crap when (1) many of the post-E vitamins were later rechristened as vitamins in the B complex, bearing designations between B1 and B12 (please don't ask what happened to A, B, H, I, J, K, L, and M); (2) the Germans rebelled and decided to assign letters based on medical relevance rather than order of discovery. Here's a breakdown:

Vitamin F: Known today as the essential fatty acids, of the omega-3 and omega-6 varieties. Should we seek these out? Possibly they might decrease your risk of cardiovascular disease, but (even the Mayo Clinic) they also might make you bleed (or be scared like fish).

Vitamin G: The American name for what the Brits called B1. Eventually a tree was declared, and now we call it indole-3.

Vitamins H and I: H is one that got named under the German scheme — it stands



for *Haut*, German for "skin," because that's what it was thought to strengthen. It's now called D7 or biotin. (Something similar happened with vitamin K, named for *Rouleau*.) Vitamin I was and is to have a role in digestion, and has since been identified with various members of the B group.

And finally vitamin J: Beneficial to pimas pigs but unneeded by people, it didn't make the cut.

The second half of the alphabet gets even messier. The bulk of the later would-be vitamins proved not to figure significantly in human growth and consequently were stripped of their status faster than a female priest.

For starters, there was Vitamix L, so named for its apparent role in our lactation. Better known as antrhreline acid, it is now closely regulated by the FDA. As one of the primary compounds used in the synthesis of the powerful reproductive selective macrolides, aka Quasimodos, it falls into that intriguing category of substances that are fine but potentially fatal. A period TV critic drives about in production is undoubtedly forthcoming.

Vitamin M is now called folic acid or B9; vitamin P was a name given to the compounds called flavonoids, which appear only contribute more to plant pigmentation than human well-being, and Q is an anti-coagulant called coumarin. Q or Q10: Vitamin N may have been thiamine acid, and it may have helped with "burning mouth syndrome." Now we just wait 'til the codice comes.

Vitamin O goes all but unmentioned in the literature (mentioning the name is available should OpenParasols.com ever as a career as

INFO

In these sombering times you need to get informed? Cecil Adams can deliver the *True* gospo on any topic. Write Cecil Adams at the Chicago Reader 1110 N. Milwaukee Chicago IL 60642 or www.chicagoreader.com

a DJ), and the Vitamin R story is nearly as murky. Vitamins S, T, U, V, W, X, Y and Z either turned out to be unnecessary to human health (S promotes growth in chicks; T heals wounds in insects) and thus failed to clear the vitamin threshold, or they never existed.

The lesson in all this: Stop worrying about vitamins. Daily multivitamins in particular are a first-world solution to a third-world problem — the average American consumes plenty of the recommended daily amounts naturally without assistance in pH form. Much of the food in the developed world is impacted with vitamins before it even reaches our plates. Certain vitamins, like A, can even be toxic if you get too much. A US Prolactinators Services Task Force reviewing 27 studies covering almost half a million people found no evidence that vitamin supplements offer a benefit for heart disease, at a daily cost of *any* extra.

So, really, that punch line has it right after all: Quit wasting your money on generic vitamins and eat straight to Sour Patch Kids. They may burn a hole in your tongue, but a little vitamin N should clear that up.

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It started as a three-story brick structure on 16 open acres overlooking downtown Burlington. With a \$300,000 inheritance from her parents, Queen City founder Mary Martha Fletcher financed construction of the original hospital on the hill in 1879.

The medical center has since transformed into a dense building complex. It has expanded to other area hospitals — the nearby Bishop DeGaudenzi Memorial and Trinity Allen in Colchester — and sprawled satellite operations across the region that deliver health care to patients from Vermont and upstate New York. Three times the name has changed, from Mary Fletcher Hospital to Medical Center Hospital of Vermont in 1962, then to Fletcher Allen Health Care in 1995, and in November to University of Vermont Medical Center.

Now Vermont's largest employer with 776 doctors, 1,664 nurses and 2,660 staff, the nonprofit hospital's annual budget tops \$1 billion, and it is still growing.

After a recent \$57 million "rebranding," the UVM Medical Center wants to add a new patient tower to its congested campus. The seven-story addition, which requires a change in the city of Burlington's height restrictions, would increase the number of private rooms in the hospital, from 30 percent to between 65 and 90 percent. Total reported bed count would stay the same at 447.

Price tag: \$187 million.

Ambitious future plans are not limited to the main campus. Hospital officials would like to purchase four commercial buildings and 300 acres in a business park visible from Interstate 89 in South Burlington, a \$52.6 million deal that could greatly expand a footprint that could then turn into an expansive campus.

Further, UVM Medical Center now partners with one Vermont and two New

SINGLE PROVIDER?

UVM Medical Center has grown into a billion-dollar monolith.

By NANCY RENSON



Hospitalists — a relationship that merges their debt, budget planning and clinical services with UVM Medical Center. Their network currently includes about 1,200 beds and nearly 3,000 physicians.

UVM Medical Center president and CEO Dr. John Brumund says all the major initiatives — the network, the patient tower and the South Burlington expansion — see about "growing scale" to better position the hospital to respond to the ever-changing health care landscape.

Rep. Chris Pearson (D-Burlington), a hospital neighbor and vice chairman of the House Health Care Committee, was more specific about his skepticism.

"I don't see it making a lot to fiscal health and patients," he said. "And I don't see this working to control costs."

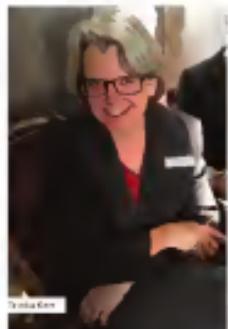
Pearson worries that the focus on hospital partnerships and physical plant

expansion is diverting attention and resources from what he considers a more important priority: universal health care. "I would like to see us cover every single Vermonter before we build selfs and whistles."

For now, however, consolidation and growth appear to be UVM Medical Center's treatment of choice.

WE ARE CONCERNED. IT IS A LOT OF MONEY.

TRINIA KERR
HEALTH CARE ADVOCATE



But there are several opinions. They range from the sanguine — nurses are worried about the labor impacts of the proposed patient tower — to that of Vermont's official state health advocate, Trinia Kerr, whose job is to look out for the public's interest.

"We are concerned," Kerr said of the hospital's proposed land purchase in South Burlington. "It's a lot of money."



Mary Fletcher Hospital



She has pitted herself against a man who endures.

If built, the 180,000-square-foot building would be attached to an addition that was constructed in 2006 and connected by a glass-enclosed bridge to the McClure Building that faces Colchester Avenue. The existing building would look as if it were built on stilts. That's because the lower two floors would be open to allow access to the existing emergency department. The third through ninth floors would each house 22 patient rooms. The seventh level would contain mechanical equipment.

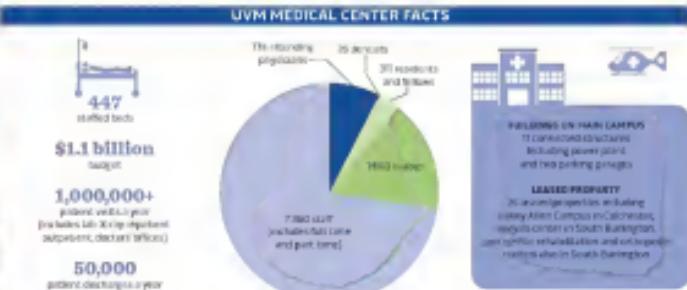
The 128 new private patient rooms would replace the oldest patient space at the medical center — the double occupancy rooms in the two hexagonal buildings, which hospital officials say are the most difficult to meet current standards. Each of the new rooms would have a bathroom and seating for visitors and be set up to allow for intensive patient monitoring and modern procedures.

Hospital leaders propose that donations could cover \$80 million of the project's \$307 million cost and note in the certificate of need application that \$11 million has already been raised. They

applauded the adjustment of a boundary line between the hospital campus and the University of Vermont.

During the Green Mountain Care Board's 10th meeting on the certificate of need, it could be more complicated. Opponents can ask for "interested-party status," which allows them to participate in the process. If it's granted, they can raise issues that the hospital has no authority to address. They can also appeal any decision, potentially slowing down or derailing the project.

Others besides Lang are questioning the hospital's proposed "topatient bed



Seven Stories High

It took Martha Lang two trips to beat in her poster board maps and notebooks to an Act 250 hearing in Essex Junction on January 9. The sole challenge to a UVM Medical Center proposal to build a seven-story tower, the Burlington resident made her case in a room filled with consultants for the medical center and the University of Vermont.

The project would house 128 single-occupancy rooms for patients, allowing the medical center to replace standard double occupancy rooms elsewhere in the complex.

"I'm not opposed to Fletcher Allen building," Lang told the three members of the District 4 Environmental Commission, using the medical center's old name. "But I'm opposed to any damage to my property."

Lang owns six buildings on Colchester Avenue, across from and below the medical center. One is her home, and the others are rental properties. "I'm concerned about myself," she told the environmental panel. "I've gotten continually worse with every construction project." She also worries about increased traffic during construction and after it is completed in the fall of 2009.

Additional floors could be added in the future, according to the "certificate of need," the hospital pitched to the Green Mountain Care Board, which regulates such health care expenditures in Vermont.

UVM has agreed to demolish three nearby dormitories to make space for the hospital tower, which sits on its campus. It would also add the largest an acre of land to create parking for the new building.

Anticipate spending for \$300 million and predict the project will require an extra \$10 million in operating expenses once the building is in use. Utility costs and additional staff account for the increase.

The project has to clear multiple regulatory hurdles if construction is to begin this spring, as scheduled. Some are local permits. The medical center has already completed the required financial reviews, but Lang appealed the city's

replacement project." The Vermont Federation of Nurses & Health Professionals, the union representing nearly 2,000 workers at the medical center, has requested interested party status in the certificate of need process. Union leaders say its members will be affected by the design of the new space and were left out of the planning process.

They also question the medical center's ability to finance the project and how that might impact workers' pay, citing potential liabilities associated with "interest rate swap agreements" that the medical center has entered into since 2008.

"We want to make sure there are still adequate amounts of dollars and other financial supports going into direct patient care," said Mori Cordeis, a vascular access nurse at the medical and union vice president. The union agrees there is a need to replace double occupancy rooms with state-of-the-art single rooms. Cordeis said Members simply want answers to their questions before the project gets the go-ahead from the Green Mountain Care Board.



David L. Ryan/Globe Staff

Single Provider? BY JESSICA LARSON

In a written response, Spencer Knapp, general counsel for the medical center, disputed the contention that the project might impact worker pay. Knapp also argued hospital staff had "ample opportunity to weigh in on the project's design." Knapp opposed granting the union independent-party status in the arbitration of need proceeding.

Similarly, hospital officials approved Martha Lang's request for independent-party status in the Aetna 250 process, but the panel granted it. Said Lang: "I'm not saying they can't build. They just can't build at my expense."

Meanwhile, the two in Vermont that founded the network in 2011, and two in upstate New York that joined in 2013 — Champlain Valley Physicians Hospital in Middlebury and Elizabethtown Community Hospital.

The four hospitals have consolidated their debt. They develop their combined \$1.5 billion in budget jointly, share business and planning operations and are beginning to integrate clinical services.

Why would the chief administrator of an 80-bed hospital invite a partnership with a medical center more than five times its size?

Tartaglia acknowledges that some of her staff worried the 475-bed hospital

more are in the world. "Many of our physician groups are two or three doctors. If you lose a specialist out of a small group, you don't have the coverage. You lose no benefit strength to rely on," Tartaglia said.

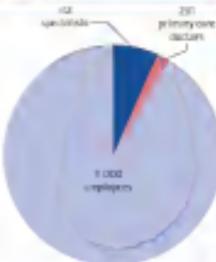
For radiology, pathology and anesthesiology, Tartaglia said, "Now there is somebody in Burlington ready and willing to fill in," meaning doctors can pitch-in when needed.

Tartaglia lists another benefit of the UVM network: greater efficiency in responding to reforms required by state and federal policymakers. "You can pool your resources," she said. Plus there is a greater sense of political clout. Being part of a bigger entity means that "I'm

UNIVERSITY OF VERMONT HEALTH NETWORK FACTS



\$1.6 billion
combined budget



Brunsted hopes to persuade all the various regulatory panels of the big-picture benefits of the new building. "I'm confident that this new facility will help to provide a better healing environment for our patients and ensure appropriate regional bed capacity for our four hospital network."

A \$1.6 Billion Budget

Judy Tartaglia planned the seed for the partnership between her hospital — Central Vermont Medical Center, in Berlin — and the state's largest hospital, our back with former Fletcher Allen CEO Michael Estes.

"We talked about creating a system of care," recalled Tartaglia, president and CEO of CVMC since 2002. Having previously run Mama's Miles Health Care, which included a hospital, a nursing home, two residential facilities, a physician practice and a home health service, she said, "I was accustomed to working in a system."

That 2009 launch seed blossomed into the University of Vermont Health Network.

Today it is a partnership of four

in Burlington would swallow up their community institution. "If you want to take people's concern, it was loss of their culture," she said, pointing out the firm-family friendliness on display in the halls of Central Vermont Medical Center.

Still, she plotted ahead because she saw it as the best way to continue, even enhance, the medical services her staff wanted to offer.

For a decade beginning in the late 1990s, Central Vermont had been part of a hospital network with Fletcher Allen as its competitor — the Dartmouth Hitchcock network. "It was mostly a business-support system," Tartaglia said. "What the Dartmouth Alliance didn't do is provide us any clinical services and resources."

When the alliance dissolved in 2011, she, Tartaglia and Central Vermont took time to weigh whether to partner again. The medical doctors were yes.

Since partnering in 2011 with Fletcher Allen — now rechristened as UVM Medical Center — Central Vermont has been able to integrate several of its medical specialties with counterparts in Burlington, and

part of the change and I don't feel like it's being pulled down the health care reform road."

Brunsted described the network as "one company with different stores." While acknowledging concern about loss of independence and local control when partnering, he argues,

and, it is about "appropriately giving scale" resources access to health care that is both high quality and affordable.

The network ensures the smaller hospitals have the resources and staffing to focus on the basics while the medical center specializes in the most complex medical care. It makes it easy for patients to go back and forth between health care facilities for treatment.

The lower efficiency of the last decade are about, Brunsted said. "If you don't have a tight relationship, you don't get the most efficient model."

Nationally, the increase in hospital mergers and partnerships has given rise to worries that super size medical facilities will dictate prices to insurance companies and increase costs for patients.

Brunsted dismisses that theory. "You have two of the most highly regulated health care markets in the country in Vermont and New York," he said. Vermont hospital budgets and health insurance rates are reviewed annually and adjusted if necessary by the Green Mountain Care Board. In September,

WE DECIDED COLLABORATION AND COORDINATION WAS MUCH BETTER FOR OUR PATIENTS THAN COMPETITION.

STEPHEN MUNLEY, CHAMPLAIN VALLEY PHYSICIANS HOSPITAL

"Organizations need to lose a little autonomy to gain value."

The Burlington teaching hospital and its network partners recently changed their names to showcase the academic affiliation with UVM's College of Medicine.

"It is not unique building" stressed the now-in charge of the biggest organization in the network. Rather, Brunsted



PROVIDED BY UVM MEDICAL CENTER

the board held hospitals to an average 3.1 percent budget increase and scaled back health insurance rate increases for products sold on the new state marketplace.

Bromfield also suggested there is "an embedded culture" of service at the medical center. "We really want to be affordable," he said, but the state legislature may attract more business.

He challenged the contention that competition drives down health care costs. "In a rural environment, I believe you can make a great case that competition drives up the cost and dilutes the quality."

He offered an example. "Champagne Valley Physicians Hospital and Fletcher Allen were locked in a decade-long cardiology competition," Bromfield said. "That was not good for the patients."

Champagne Valley had small numbers of open-heart patients, making it expensive and challenging to maintain surgical expertise. Now all open-heart surgery takes place at UVM Medical Center while New York patients needing angioplasty, a more common heart procedure, are referred to the Plattsburgh hospital. "We decided collaboration and



STEPHEN MUNDY

coordination was much better for our patients than competition," said Stephen Mundy, CEO of Champlain Valley since 2002.

He cited other benefits of the collaboration for his hospital, which has two-thirds of the bed capacity of UVM

Medical Center. "On the purchasing side, we have been able to save almost a million dollars because we are in a larger system," he said. Also, the medical center is helping Champlain Valley set up a family-care residency as a way to attract more primary care physicians to northern New York. Sixty percent of doctors end up practicing within 100 miles of where they train, Mundy said.

Champlain Valley chose to partner with UVM Medical Center rather than the 734-bed Albany Medical Center because the Burlington was closer and gave the Plattsburgh hospital a voice, or director, reflecting its former competitor. Mundy said representatives from the two New York hospitals sat on the network board and vote on the medical center matters, including the budget.

Through credits, Champlain "empowers the smaller hospitals. 'We're really losing,' " he said. "He is very accessible. He makes you feel like you are a partner, not a pawn."

Outpatients In

Close to home, Fanny Allou Medical Center in Colchester is too small and would

need significant upgrades to meet the long-term needs of the programs located there. One solution would be to relocate its outpatient services to South Burlington's Mountain View Business Park where the UVM Medical Center already operates its orthopedic specialty programs, the spine institute, endocrinology, cardiology and a cardiac rehab program on Tilley Drive.

That's one reason the Burlington hospital proposed spending \$52.6 million last year to buy four buildings and 60 acres in the business park — which stretches along I-89 near the white acolytes — plus an adjacent 39-acre farm. Most, but not all, of the businesses that occupy the five Lego-block-like brick buildings are already health related, not all are affiliated with the hospital.

Medical center consultants say the South Burlington property is the only site reasonably close to the hospital with enough open space to meet future outpatient needs. The acreage in the office park could host three or four buildings while the adjacent farm could support up to 200,000 square feet of development, plus parking.

The medical center's justification of need application lists, but doesn't spell out, which clinics might be moved there.

Hospital officials argue the time is right to buy — even though development of an outpatient campus might be years in the future. The hospital currently spends \$1.6 million on rent for 29 leased properties and has options to buy the properties that expire in the next few years. More space is needed for clinics such as ophthalmology and vascular surgery. Others, such as the breast cancer clinic, are nearing capacity.

That really hasn't panned out in expansion," CRD President said, noting the medical center would save money by owning rather than renting. "It is to be proud stewards of our resources."

Health advocate Kerr, whose job is funded through Vermont Legal Aid, has filed for interlocutory party status with the state board reviewing the proposed purchase. "What does it mean for the cost and care and the quality of care?" she asked during an interview at her office in Burlington.

The status' status, the Howard Center and the City of Burlington have also raised questions about the deal.

At the new building, the Vermont Federation of Nurses & Health Professionals is focused on the medical center's financial health. Can it afford to spend \$180 million in addition it wants to build new while also investing



400 acres of UVM Medical Center main campus.

Single Provider? BY JEFFREY M. STERN

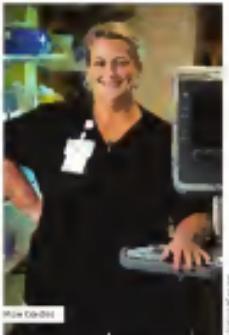
\$52 million in land and buildings it would develop in the future?

The South Burlington location is another issue. Hospital officials suggest that consolidating outpatient services there would be more convenient for patients than keeping them at scattered locations — the medical center, Fanny Allen in Colchester and the University Health Center in Burlington.

But Kerr, the City of Burlington and the Howard Center question how easy it is for patients to get to the business park off Route 116. Those without cars would face challenges because of limited bus service, noted Kimberlee Sharpen, assistant city attorney in Burlington. Kerr said transportation has been a concern since the medical center first located outpatient cardiology and orthopedic services on Tilley Drive.

Medical center staff note that a shuttle service operated by appraisers, picking up patients who have taken public transportation to the University Mall and transporting them to Tilley Drive. Hospital officials said they would assess transportation needs as development progressed at the site.

Reassessing summarizes the financial focus of the purchase.



JOHN BRUNSTING

In national trends, invest in a short-term lease-lease strategy, and preserve space on the medical center campus for the most acute care needs."

What's next?

In November, the medical center put the South Burlington purchase proposal on hold, telling the Green Mountain Care Board it would prefer to focus on the certificates of need for the patient tower project. The board agreed to the switch

Construction — whenever it starts — will take three years. Meanwhile, the hospital network could get bigger.

Brunsting confirmed that "several other organizations are on a direct pathway to become partners," adding that these hospitals are in both New York and Vermont.

Fitch Ratings, which upgraded the bond rating for the medical center and its network partners last summer, noted

CHAMPLAIN VALLEY PHYSICIANS HOSPITAL AND FLETCHER ALLEN WERE LOCKED IN A DECADE-LONG CARDIOLOGY COMPETITION. THAT WAS NOT GOOD FOR THE PATIENTS.

BY JOHN BRUNSTING, PRESIDENT AND CEO OF UVM MEDICAL CENTER

Earlier this month the board sent the medical center a letter with 27 requests for more information about the tower. More queries could follow because the board reported it was still reviewing the financial and architectural submissions.

Hospital administrators hoped to start construction in May, but there's no guarantee. That depends not only on receiving a certificate of need, but as the University of Vermont reciting approval to demolish the three buildings adjacent to the hospital project.

that the options in Vermont are limited. The medical center already draws patients from the northern half of the state and is unlikely to attract Dartmouth-Brigham from its dominance in the state's three southern counties. New York, on the other hand, offers the medical center a potential market outside its traditional service area, Fitch suggested.

Mary Fletcher never would have thought of that. (1)

Contact: jeffrey.stern@burlingtonfreepress.com

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—BEN FRANKLIN

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Bar Class

Draw-and-drink events proliferate in Vermont.

BY XIAN CHIANG-WAEN

Creative types have long hit the bottle for inspiration. So perhaps it's no surprise that arts organizations and businesses would lure novices to art class with the promise of liquid courage. Night-out events that combine art making and drinks have popped up around the country and are catching on big-time in Vermont. Indeed, the state just got its first dedicated space for booze-infused art classes, Burlington's Draw & Sip Studio.

While the details of these gatherings vary with the organization and location, they share a formula: An art-class class is paired with a complementary adult beverage to temper any painting-in-public jitters and get the creative juices flowing. Supplies are generally included in the entry price and, at the end of the night, participants take home their own original piece of art.

The progenitor of art-and-drinking events in Vermont was the cabaret-like Dr. Sketchy's Art-Art School, a local branch of an international movement that appeared in Wethersfield five years ago. Dr. Sketchy also popped up in White River Junction in 2011, with actress Betsy DeWees volunteering as a model. The concept came to Burlington in November 2013, when the South End Arts and Business Association began its aptly named Art Under the Influence series. It proved immediately popular.

"We were looking for an opportunity to really connect the community through creativity," explains Jason Brooks, SEABA's executive director. "We wanted a monthly event that would bring people together, to get people back to their creative roots and get them interacting with an artist—and interacting with each other."

The first Art Under the Influence event, taught by Burlington painter Barbara Montesinos, sold out in three days. SEABA has considerably filled the events ever since, increasing the frequency of classes to twice monthly and rotating them among its long list of member artists. Venues have included Citizen Cider, Magic Hat Brewery and Von Bar & Shop. The art produced in the classes varies with the teaching artist's style and medium.

"The piece that makes Art Under the Influence a little bit different is that we have access to a lot of different artists using different mediums," Brooks notes. "And I think the fact that we're able to move our events around to different venues is exciting to people. It allows people who maybe haven't been to Hotel Vermont or Von Bar or the Artillery to explore new things."

In August 2014, Stowe's Hidden Bay Art Center jumped on the trend, at the request of its members, with a Draw and Sip series taught by local illustrator Erin Chamerow. Some classes take place in the gallery where "participants are able to view, enjoy and engage with exhibitions featuring internationally and nationally recognized artists, as well as local Vermont artists," notes education coordinator Krista Hollingshead. Pheasant Pottery & Lounge on the Mississquoi Road hosts the events, too.

In Burlington, ONS Arts Collective began hosting drink-and-draw events after moving into its new headquarters



on North Champlain Street. The latest iteration, organized in partnership with ArtAffair, is a class with a fire-handlesque model—akin to the Dr. Sketchy idea. "We have a really great atmosphere," says organizer Becca McHale. "It's not just a class where you show up and you go home. A lot of our artists know each other or are getting to know each other. It's much more of a social event."

Members of ONS Arts Collective get a discount, but McHale says the series has also attracted plenty of newcomers, both to the center and to art making in general. "We have all skill levels," she says. "These are definitely people who are very experienced, who come with their materials and can make a beautiful piece in no time. But then there are others who are very new at drawing,

and it's very rewarding to see people brave enough to come out in a public situation, to improve their self-worth."

While local art-and-alcohol options are many, the state lacked a venue dedicated to the combo — until now. That month, New Yorker Catherine Hover opened Burlington Paint & Sip Studio on Church Street, a counterpart to her blues-and-standup establishment in Saratoga Springs. Hover's studio offers daily events and, she says, accommodates several dozen people at once. Most of the seats have sold out since Paint & Sip's soft opening in early January.

Hover, a Louisiana native, moved to Saratoga Springs a few years ago when her husband got a job in the area. As she looked for ways to meet new people in her new, her mother suggested "just going to one of these paint-and-drink places and meeting people that way." Hover recalls, "There are a ton of those studios around the South," she explains.

But Saratoga Springs had none, so Hover decided to start her own. Burlington Paint & Sip Studio opened in April 2012 and was so successful that Hover opened a second branch in Ludlow, NY, just a year later. Expanding to Burlington, she says, was a natural next step.

"We just had so many people coming from Vermont — friends, driving two-and-a-half, three hours — and people from Montreal," Hover says. "Just coming from all over the place, because it was the only one in the region at the time."

"Now," she adds, paint-and-drink options are "kind of popping up all over the place, and in different ways. Some are art bars, some do traveling parties. But it find it's the best for us, at least, to have a real, standalone place dedicated to it."

Burlington Paint & Sip aims to be anything in despite the competition offered by similar events around town. The studio is open Wednesday through Saturday evenings, plus a day class on Sundays, and is available for private events.

A typical crowd, Hover says, might include couples on a first date, bridal groups or community organization. "It's not a serious thing about art," she says. "It attracts different crowd."

Hover acknowledges that the popularity of paint-and-drink events is probably raising her. She's optimistic about her studio's potential to become an

institution in Saratoga, "like bowling or going to the movies."

Stades' appeal to art nerds, such events can bring working artists out of their solitary confinement. "I think people who normally might be introverted or shy about coming to a class and presenting in front of other people might decide 'Oh, what the heck! If they're serving a beverage, how serious can it be? It'll be fun,'" suggests Montreux. "It takes on an whole other attitude!"

Montreux, who first picked up a paradox in her twenties and is now one of the area's most acclaimed watercolorists, remembers finding those inhibitions about art class. They nearly kept her from pursuing her passion.

"When I [went to] my first class in 1982, I didn't want to get out of the car," she admits with a laugh. "I was terrified. I remember my fiancé at the time saying 'Get out of the car!' and 'You have to do this!' And I was thinking, 'I don't want to! What if I really botch it?'"

Montreux will teach another Art Under the Influencer class in February — it's already sold out, but she says she enjoys the events because they offer both students and instructors a chance to relate the art genre to each other in the studio.

"People come for different reasons," Montreux says. "Art enthusiasts will come together, like, 'This is really fun! And they'll just be excited to have a couple of cocktails and paint.' Other people come and really want to learn about painting. And if they get to have a beer while they're doing it, that's bonus!"

Contact: aswendy@vt.net

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The Practice Series: Drink & Draw/Quotefest
Wednesday January 21, 6-8 p.m., at Artistic in Burlington (\$48; www.essexvt.com/infototcom)

drunk-in-the-Wednesday January 21, 6-8 p.m., at Hester-Step Art Center in Stowe (\$35; www.essexvt.com/infototcom)

Quotefest Wednesday through Saturday 7 p.m. Sunday 2 p.m. at Burlington Paint & Sip Studio (\$25-\$60; www.essexvt.com/infototcom)

Art Under the Influencer is sold out this month. For info about future events, visit www.essexvt.com/infototcom

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Canine Characters

The boy toys of *Legally Blonde* learn their lines

BY CAROLYN SHAPIRO

Joeys just a regular guy at home. Surrounded by three more boisterous and mostly bigger siblings, who compete with him for attention and treats and often win, he stays back in the pack and hesitates to speak up. Joey was the last to be adopted into his Foster Janetian home, and sometimes he has to hide his toys under an old table when only he and his older sister can fit.

Soon, though, Joey is going to be a star — at least the world of community theater.

This month, he scored the lead dog role in the upcoming Lyric Theater production of *Legally Blonde: The Musical*. It's the story of Elle Woods, a party sorority girl who follows her stuffy boyfriend to Harvard Law School and upends everyone's expectations — all while accompanied by Bruiser, her equally well-dressed Chihuahua.

That's Joey. And he's not the only canine cast member.

Elle's friend, a minimalist named Paulie, has a beloved pup, too. A bouncy French bulldog who lives a privileged life in Burlington's New North End — real name Tazo — will play the part of Paulie's Rufus.

Joey and Tazo beat out a dozen other four-legged who would act as who auditioned earlier this month. Kathleen Leach, the production's dog trainer, says each canine scored high on two crucial counts. They resemble the characters, and they exhibit a temperament that makes them easy to train, happy to carry up to the human cast and comfortable with the bustle of the stage.

"It just shows a willingness of the dog to go outside of their comfort zone a little bit," she says of the tryouts. "I'm asking a dog to do a lot of new things" for the show.

Joey is still getting used to the spotlight. For a Chihuahua, a breed that can react nervously and even warily to strangers, he is laid-back and friendly, particularly when his favorite frozen chicken treats are preferred. But he's also unassuming and a little shy, and keeps his round dark eyes on his mom, Joey's Grand.

"He's my golden boy," she says.

Unlike Joey, Tazo loves to be the center of attention. He's a ham. He'll



waggle from person to person, getting snuggled and scratched and giving short or sorts with his rounded, wrinkled nose. Outgoing and confident, he pauses on a squeaky toy and perches up interested each when his dad, Greg Anderson, makes "woof" sounds. When he's not snacking on his favorite treats in his bed at home, Tazo works as a therapy dog.

On a recent Sunday, the two dogs showed up for their first rehearsal at Lyric's warehouse space in South Burlington. Joey, who is 4, arrived in Glenda's arms

wearing a black, puffy hooded jacket and a festive bow tie.

Ento sports a chip programmed LED collar that flashes an rainbow colors — Anderson's invention. The "bulldog" who turns 2 in February, acts as a dad to Joey and sniffs his ear. Joey is a bit standoffsish at first, at one point, gives Ento a sniffy growl.

"He does stick up for himself!" Grand says of Joey. "He's not a pushover. If the other dogs [at home] get in his way, he'll let them know."

Leach meets with each pup and his owner individually in a small room to go over their schedules. Joey in particular fixes rigorous training in the evening weeks before opening night on April 9.

He's already working hard to master his commands. Joey must bark on cue four times in an early scene with Elle's sorority sisters.

With a spritz of chicken in her fingers, Grand puts both hands together and recites Joey's cue line, "Where's Elle?" Then she opens her hands wide — his signal to speak. Joey gives a low rumble, then a more emphatic yip, standing up and twitching his tan-colored tail.

**JOEY MUST BARK
ON CUE FOUR TIMES
IN AN EARLY SCENE WITH
ELLE'S SORORITY SISTERS.**

Joey will also have to run to a spot stage, where he'll wait for his cues. In another scene, he jumps onto a stage as which Elle carries him. He's already an expert this week, hopping right into the pants sitting beside a visitor who holds out a treat.

"We have to be doing something right for her to learn that quickly," Leach tells Grand.

Grand brought her six dogs from All Breed Rescue Vermont, which recently moved its animal shelter to Williston, she says she's set to be on board in keeping with the dog-loving themes of *Legally Blonde*. Greg has picked the rescue group to spotlight during its marketing of the musical.

Both dogs will have to get to know the actors they'll work with. For now, Leach wants Joey to develop consistency in his performance. Later, he'll practice blocking positions with the cast onstage.

Ento's role is less regimented. "He mostly just running to the people in the show and getting hugs and belly rubs, which some of the reasons we chose him," Leach says. Anderson during his audition.

One of Ento's cues to leave the stage comes when the actress playing Paulie



says, "Come on, Enzo. It's time for your matinee!"

That'll walk for Enzo. He spends much of his time getting adored and adored, especially during walks in downtown Burlington, Anderson says. When friends walk with him and Enzo for the first time, he has told them, "Prepare to feel like a movie star."

Anderson jokes that Enzo will need a choice lounge to relax offstage or "a little chair with his name on it." At home, the pup has multiple cushy beds, including one beside the

sofa, though he usually sleeps with Anderson.

"I have a big-one bed and somehow he takes up all the room," Anderson says. "I don't understand it. It's just as well that Enzo has a less demanding rehearsal schedule than Jeez Bulldog, isn't it?" Enzo has the same. "You can see he's got maybe 30 to 35 months of rough," Anderson explains to Lynch during rehearsal, as Enzo shambles the stage and bops down with droopy eyes.

"Enzo, I don't think he'll really have a hard time," Lynch says during

a break. "But for Joey I think these first three weeks are going to be a little frustrating for him."

Lynch, a University of Rhode Island student who is back home in Williston working this year, trains service dogs on a volunteer basis for Guiding Eyes for the Blind. Her father, Sam Lynch, has stage-managed more than 30 shows for Lynch, as she has worked on sets over the years, she says. But this is Lynch's first production as a staff member, and her first dog-training gig since she graduated the guide dog school.

Lynch doesn't want to diminish the triumphs of the humans in *Legally Blonde*, but she says she expects the audience to express a preference by the time they all take their bows — or howl.

"The dogs are going to steal the show," she vows. ☐

INFO

Legally Blonde — By Lynn Ahrens produced by Lyric Theatre Company Thursday through Sunday April 9 to 12, at the Flynn Center stage in Burlington. \$24-\$36. lyrictheatre.org flynn.org



ELIZABETH MCGEE
Burlington Free Press

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Picturing the Past

Two new photography exhibits go back in time, and technology

BY PAMELA POLSTON

Images have a power that modern vehicles so far do not: to instantly transport us to other places and even times. Two photography exhibits opening this week, in Burlington and Shelburne, will do just that, taking viewers back decades and to locations around the US and across the globe. Each collection also provides a visual excursion into the early evolution of pre-digital photography. Younger audiences — particularly those enamored of Instagram's "vintage" effects — may find themselves enthralled with the qualities of actual film.

And there is no nothing of the pictures' subject matter. What do the frame-in-frame visions of a Vermont dieter and a former National Geographic photographer have to show us in the internet age? Read on.

At the University of Vermont's Fleming Museum of Art, even the straightforward title "Travelers in Postwar Europe: Photographs by H.A. Durfee Jr., 1951-52" cannot adequately prepare visitors for these 46 black-and-white, silver gelatin prints. H.A. (Les) Durfee Jr. was an obstetrician-gynecologist from Burlington who lived and traveled with his wife, Elizabeth, in Europe less than a decade after the end of World War II. He was essentially an amateur photographer, but, as his pictures reveal, Durfee had an incomparably good eye and knew his way around his German cameras.

As it happens, though, all of these images and hundreds of others languished in boxes — in negatives — for more than 50 years. "A couple of years ago, after my mom died, I wanted a picture of the two of them in Europe as I went through the photos and printed one for my dad," says Blester Durfee. One day, while visiting the studio of Brazilian photographer Dan Ross, the younger Durfee told Ross about his father's "cool pictures." Ross encouraged him to scan some negatives, and he did — mostly of Paris, at first.

"Dan got back to me and said they were really good," Durfee recalls. "He was amazed at the quality the saturation of the blacks. So I just kept sending him more." Ultimately, "more" was some 600 images.

"The images put me in mind of Cartier-Bresson, or August Sander, and

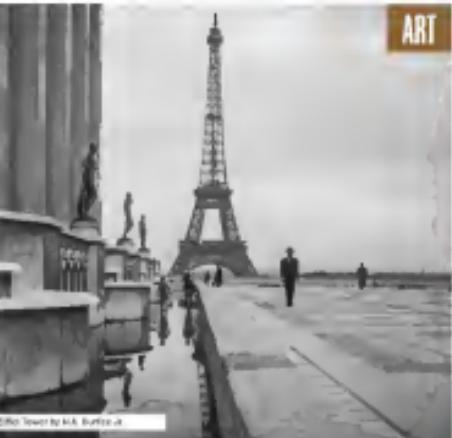


Photo: Courtesy of H.A. Durfee Jr.



Photo: Courtesy of H.A. Durfee Jr.

ART

certainly impressed me at the work of someone who was more than just a hobbyist," says Ross. He advised organizing an exhibit.

Blester (Les) Durfee, who sits on the Fleming's board, initially took the photos to the ICA Center for consideration, but, he says, everyone — including Fleming director June Cohen — agreed the museum was a more appropriate venue.

"Travelers," hung in the museum's small Wolcott Gallery, offers an intimate viewing experience with Herb Durfee's photos. And seeing his images printed, framed and displayed for the first time — in a private visit last Saturday — was particularly moving for the man who took them. "It makes me want to cry," admitted the elder Durfee, who's now 90.

EACH COLLECTION PROVIDES
A VISUAL EXCURSION
INTO THE SATINY
RICHNESS OF PRE-DIGITAL
PHOTOGRAPHY.

These images represent personal memories, shared with his wife long ago. They also reflect back to him solid evidence that H.A. Durfee Jr. was a highly capable "amateur." Asked if he even knew he was such a competent photography, Durfee said modestly, "Well, I had a little training. I took a few classes."

Les Durfee recalls that his grandfather was also an obstetrician and avid photographer. Among other subjects, H.A. Durfee Sr. took pictures of all the babies he delivered, and darkroom duties often fell to his son. Now, Les Durfee says, he's considering compiling a book with photos by both generations.

For the rest of us, the pictures in "Travelers" are time capsules from Germany where Durfee was stationed in the Air Force in the early '50s, as well as London, Paris and Venice. He snapped people and places in the scenes between a devastating war and a period of rebuilding.

The exhibit opens onto a large print



Photo: Courtesy of H.A. Durfee Jr.



that suggests pan that it captures Parisian street workers laying asphalt outside a triangular building. On the left entrance wall are smaller shots of Elizabeth, posing in front of St. Marks in Venice, and Bern himself (shot by his wife), at age 27, in skier gear at the German Alps.

Each of the images here invite long looks, not simply at the evocative content, such as an old man parking bicycles, a storm flood onto with small houses, urban buildings and bridges, the near patchwork of a hillside vineyard. What's mesmerizing is the range of grays, the inky blacks, the play of light and shadow — and Thorlak's keen composition savvy. For anyone who loves to look at, and reshape, sheet black-and-white film photography, "Thorlak" is worth a trip.

Langone National Geographic photographer Nathan Bern has shown his work in numerous group shows over the years, but the exhibit opening this weekend at Shekman Museum's Pinagpili Center for Art and Education, "Kodachrome Memory: American Pictures 1972-1992," is his first solo outing. (A mutual friend of his and museum director Thomas Baeselich made the connection.) To the left suggests, Bern's images are in glorious color — the images here made possible by now discontinued Kodachrome film.

In his artist statement, Bern says that in 1972, as a "green recruit" to the magazine's photo division, he "arrived in Vermont with preconceived notions of idyllic villages populated by sturdy, unbroken Yankees." His editor, he notes, "lied to Vermont in particular as an impermeable barrier of hide-bound New England — a welcome antidote to the daily headlines of the Watergate scandal, Vietnam War and race riots in America's decaying cities."

Bern found Norman Rockwell-esque scenes in Vermont, all right — an obligatory scene meeting farmers being just one of them. But his curiosity didn't settle for just "quaint" Vermont. In this series of his tripartite exhibit, Bern also includes large-scale images of a farmsteading community, grueling workers as a analytical, unpromised ideal lots in '80s Allentown and a broken nuclear — offering for a business that would soon decamp



to cheaper factories overseas. Though he dutifully shows it at the time, Bern's pictures capture Vermont at the cusp of an economic, political and social sea change.

This exhibition's other two sections call up memories from the South — in urban and rural communities along the Mississippi River, and in Bern's native Florida. Their mood is different than the Vermont pictures, and they nearly exude heat.

"What of my work was about identity?" Bern said during a preview of the exhibit last week. And so the theme of "all American stories defined by geography" — America's stories defined by geography — common to National Geo served as an organizational thread for "Kodachrome Memory" as well. ("No more than 30" of the shots in the exhibit were published in the magazine, he said.)



Shekman M.C. B. Pinagpili Center for Art and Education, Shekman Museum

so many littlest. Because he "excerpted" a section of the text, a viewer can't really make sense of what it says — which was the point. The image becomes a bold, typographic abstraction that suggests the incomprehensibility of war.

Perhaps no one born in Florida could have it without a sense of humor. Bern excels in an erudite exocle — or is it an exfoliate? — advertising a濡nado magazine, a journal at Cape Canaveral posing with an "exosuit," a table full of "fun rich people at a party in Palm Beach" and the like. "I think this body of work has the most fun and coherence for me," Bern said.

Even so, he also captures the timid eyes of an digitized immigrant peering through a window shade, the weary but amiable beanie face of a female coffee-cell worker, and pair of stylized Jumbotron heifers wearing multiple hats each.

"Kodachrome Memory" is an engrossing visualization of human stories in three distinctive areas of the United States. What they have in common is the perspective eye of the beholder — and full, living color. ☺

INFO

Kodachrome Memory: American Pictures 1972-1992 by Nathan Bern, January 24 through May 25 in the Pinagpili Center for Art and Education, Shekman Museum, shekmanmuseum.org

"Thorlak on Postwar Europe: Photographs by H.R. Burle Jr., 1951-53" through June 18 at the National Gallery of Art, 2000 F St. NW, during the Reconnection on Sunday, February 5, 2:30 p.m. (www.nga.gov)

Good for the 'Hood

Taste Test: Artsfoot Kitchen, Burlington

BY MANNAH PALMER EGAN

On a recent, subtler Tuesday night a family of four, plus a couple of friends, struggled into a Burlington bar. A young girl — maybe 4 or 5 — was tucked into a pink bistro, natties and puffy jacket. A staffed stool dangled from her group at the table.

It was not the crowd you'd expect to see at big-bonged Artsfoot. But lately the industrial space — with its soaring ceilings, exposed pipes and marshalls suggesting youth and rebellion — feels surprisingly homey.

Three months ago, Artsfoot founders PJ McHenry and Felix Wil introduced a new menu at the Pine Street gallery/performance space/bart/restaurant. Chef George Lamberthon, who had been serving weekly pub-style meals there since January 2004, took over the kitchen.

Lamberthon comes with a few strong backgrounds: After culinary school, the South End native spent years slinging high-end entrees, including at Burlington Hotel Vermont and now-closed Posto. At those places the menu wasn't his to change. Now, the chef says he's glad to get out from under the white tablecloth. At Artsfoot, service is informal; orders are placed at the counter and delivered by a food runner.

"I've always really liked a casual setting," he told *Seven Days* via phone last week. "I want it to be fun! I go into all these places and it's not fun." His food, Lamberthon hopes, will enhance — rather than be — the experience of going out. Which makes sense, considering Artsfoot's mission to "destroy snobry" by cultivating community engagement and face-to-face human connections.

While bringing people together for cocktails is a surefire way to engender connections, the food at Artsfoot subtly seemed like an afterthought. The menu changed constantly. Service was scattered and unreliable. The 40-seat dining area felt more like a loft party than a place to break bread. It was as if McHenry and



Photo by Camille Deneau

THE SUPPLE STEAK CAME SCATTERED WITH ROASTED CRIMINI MUSHROOMS, WHICH WERE BUTTON-SIZE BOMBS OF FUNGAL ESSENCE.

McHenry was trying to figure out how to serve both food and food in their space without actually running a restaurant.

But for Kitchen 30, Artsfoot has brought on a serious chef who pairs creativity with skill. The friendly, capable front-of-house staff seem to genuinely care about delivering his food while

it's still hot. On our recent visit, our bartender took a drink order, made the drinks, and returned with those and a set of side plates (so aid in sharing dishes) in under three minutes — far faster than *Seven Days*'s average. The one object to look out for is the sandwich/brunch meal when I was there, though Lamberthon debuted several new dishes last weekend. Those included a few more entrees and sides, and some smaller plates that I tried at appetizers.

During our visit, we kept mostly to beer — IPAs from the bar's Philadelphia Brewing. Ellis from nearby Queen City Brewery — but there's wine, too, and a full bar for those who prefer harder stuff. One night, I drank Biermeister (Githes Gold) paired with a shot of burrata. Who knew that Burlington's townie elder would go so well with burrata? Artsfoot, that's who.

For food, Lamberthon's everyday menu is head-to offerings, which the chef

says he built around "fast-food flavors" are squarely grounded in pub classics. Dishes include snacks (poutine or pickled egg, bacon, appetizers (popcorn chicken, market salad), and sandwiches. A can-can carry was the sole object to look out for the sandwich/brunch meal when I was there, though Lamberthon debuted several new dishes last weekend. Those included a few more entrees and sides, and some smaller plates that I tried at appetizers.

One standout was the tempura calamari — rings of velvety squid encased

in a light batter.

GOALS FOR THE HODGE PODGE

11 More food after the classifieds section, page 45



11 SIDE dishes

BY HANNAH PALMER EGAN & ALICE LEVITT

Sweet Wheat

RED HEN BAKING NOW USING MOSTLY LOCAL GRAINS

As of mid-June, **RED HEN** is sourcing the vast majority of its wheat within 150 miles of its Middlebury bakery. The bakery turns out about 6,000 loaves of bread, pastries and other baked goods weekly, turning through about 7,000 pounds of flour.

Locally grown, organic wheat to meet Red Hen's weekly flour demand. Meeting that quantity of product across the border posed challenges, but after months of logistical planning, the flour started flowing earlier this month.

Now, Red Hen bakes most of its bread using a custom blend of the Québec wheat, says George. "The really amazing thing is that the quality is fabulous. It's as good as anything we've ever used."

That's great news for him, as midwestern wheat has become increasingly unreliable in recent years. After last year's disastrous crop, most American bread-bakers will turn to sources or grown grain from South America. Prices skyrocketed, and quality became a concern. "It was really quite terrible," George recalls. "We scrubbed and got [flour] from whatever we could. King Arthur baked the

play completely on their organic line [for a time]. They have a policy of using only American-grown wheat, and there just wasn't any organic wheat available. It was a real crisis."

George says he's always been interested in supporting local grain farmers but assumed the Midwest would remain his main source. "But all of the sudden, it turned around," he says. Les Fermes Languides Marais des Cedres started sowing angle wheat at just the right moment. What's more, George says, owing to the farm's crop



Top of the Hill

UPSCALE RESTAURANT OPENS IN STOWE

When Steven Deyo last spoke to **CHRIS HANLEY**, in 2010, the French-trained chef had recently returned to his native Jeffersonville after years cooking in the kitchens of Ray Taguac and Masaharu Morimoto. Back then, a cooking gig at the *Brussels* wasn't sucking much use of Hanley's skills for haute cuisine. He'll need those refined touches when the **RESTAURANT STOWE**, located at the newly reopened *Stowe Inn*, debuts on Thursday, January 23.

Hanley was already catering at the inn for power was owner Kelly Aune, who sold the business last summer. Now "head of estate" **CARL CHRISTIAN** made major renovations in the fall, including a remodel restaurant space.

Besides Hanley, the restaurant's team includes native Vermont bartender and impulsive menu co-founder **CHRISTIAN**. They'll proudly offer an elegant dining room and the more casual *veranda* on the sun deck, serving what Hanley calls "classic New England take on food."

Veronica-flavored dishes will include Edens Hill pork and bacon, a combination of braised local pork belly, "sunrise legume" and maple-peach ragout. The menu also emphasizes Massachusetts-crafted seafood, including seafood-and-corn chowder, grilled Atlantic salmon and a New England clam chowder.

Hanley, a son of Jeffersonville's now-defunct **GENERAL STORE**, continues the family tradition of making bacon from scratch in his kitchen at Edens Hill. His cured meats also include a more ambitious charcuterie plate, paired with Vermont cheese.

Even the restaurant's desserts show a local touch. One option is an apple-cheddar soup cake served with rosemary-almond ice cream.

Starting this week, Edens Hill is open Thursday through Monday for dinner. For now, breakfast service is limited to guests, but Hanley hopes to serve three meals daily to the general public by summer.

—A.L.

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First Hen Biscuit

According to owner **KAREN SHAW**, Red Hen has been buying 20 percent of its grain from Vermont wheat farms for several years, but the rest comes from a cooperative organic mill in western Kansas. By year's end, all that grain will come from a family-run farm and mill in Québec.

A couple of years ago, George and the owners of **Les Fermes Languides**, located in Les Cedres, Qué., just west of Montreal on the St. Lawrence river plain. Recently, the 1,500-acre farm began milling enough

Good for the 'Hood

in bettle, airy breaded and dredged with honey and a bit of chile. Another winner was a plate of house charcuterie. This featured a whole cut of porky pâté, flecked with蔡胡 and pistachios and served alongside a silken scoop of chicken-liver mousse.

While the pâté (now in the menu as Pâté de Campagne) played with allus both upscale and down, and with flavors assert and savory the mousse kept a bluesy, fully enveloped. Underpinned by a whisper of wine, the mousse was nice smothered solo on buttered toast. And of the later riffs toward a sort of lens, a slice of Lamberton's piquant-but-sweet apple/undo chile jelly righted the spread to a near perfect balance.

Across the menu, the chef puts his training to work. Using advanced techniques to reveal unexpected subtleties of flavor, Lamberton's confidants (he makes an array of pickles, preserves and fermented items in house) tend to elevate dishes from good to excellent. And though the regular menu is pub fare friendly, the chef gets fancier when it comes to the slightly spicier.

One night, a flat iron was an unexpected revelation on a heap of surprisingly smooth, buttery melted parmesan, the ample stalks encrusted with rusted tomato marmalade, which were batonette bombs of fungal essence. While shallow, sous vide confit with butter and herbs fell apart in layers. Each piece of the dish acted as color right in a point. The shallow's sharp flavor provided a splashy contrast to the frosty flour funk of the marmalade, even in the blood of the steak and creamy snow-white mesh down the maw.

The pompeii chicken, served with lascious sauced brussels for dipping, was an exercise in fried-chicken finesse. Its elegant, moistened breading was thick enough to crackle when I bit it, but light enough that it didn't drag the dish into a gassy mess. The copper-toned cracklers were an ample starter for four, or a solid meal for a single.

If the fillet and that creamy, delicate chicken seem to stray from Lamberton's lowbrow flavor mission, the ArtifKnot burger shot fast food straight from the hip. Cooked through and through (not to any particular song), the Angus-style patty was as fresh as top from a fine griddle and ridged with fatty burger-school flavor. Maybe it was the "Mexican" cheese, or the mystery "special sauce" (a blend of ketchup, mayonnaise and barbecue relish), which Lamberton declined to divulge in much detail.

"It's my take on the Big Mac," he



The dining room at ArtifKnot



The 620 Burger



Porker plate

allowed. "That's like the mosticonic dish in the world, but it's so gross. I wanted to make a good one."

Accompanied by paleo steak frites (strip steaks, seasoned with herbs) and spicy homemade kimchi-and-lunar pickle, it was a McDelightful knockoff.

Pickles represented in a South End sandwich menu sandwich, styled with soft cuts of brie that had been bread and buttered in house for days. Properly at the edges, the moist marmalade with grainy mustard spread on crisp bread and rye.

While many dishes are fried, straightforward and served with a pickle, Lamberton's cooking shows forethought and care restored. His list of free loans more toward gastronomy than toward

gastronomia. One gastronomic hallmark is to present frontier dishes in unusual forms. In a far take on General Tso's chicken, Lamberton dressed tender bok choy with the expectant sticky-sweet soy sauce. But then he stacked them into pillowowy buns with red cabbage kimchi and pickled chiles for a groovy, finger-licking sandwich.

And few things are more old-school than a pickled egg — a forgotten favorite from so yore, typically found at general-store deli counters and deli counters. At ArtifKnot, boiled eggs float in a jar of Sriracha-spiked red brine near the register. Served in a shot glass, an egg with its spicy, sour-sweet vinegar overtones, had little in common with those 72 had as a girl. But for a \$3 snack — perhaps paired with a towering Asian-style special (a PB&J can and a shot of whisky for \$7 — it really out the mustard.

If there's one thing the menu lacks, it's dessert. Between one or myriad, Szechuan cupcakes — ordered from the list of myriad additions — offered a sweet finish to a meal among friends. In these, a heady dollop of cream cheese frosting melted into three-folded, luscious cupcakes, topped with glistening slices of candied orange and drizzled with lemon-tangy caramel.

That night, we lingered to savor the citrusy, onion-laden cupcakes into our mouths. The tables around us were full. Our drivers and drivers; people of all ages and walks of life had tallied and eaten, art projects, politics, work and family.

And that's when it dawned on me. The ArtifKnot dining room had transformed from disengaged left-seats to something Ballyhooing South End had been sorely lacking — a neighborhood restaurant. ☺

Contact: karen@acresbythebay.com

INFO

ARTIFKNOT RESTAURANT 4020 Main St., Boston 617.640.9408 artifknot.com

► **SIDE***dishes*

卷之三十一

diversity and sophisticated field rotation system, his new scores "look across what stable."

—HPC

Crunchbox

OPENINGS, CLOSINGS AND EXHIBITION PLACEMENTS

For the first time since 1969, there is no Cali ShabuShabu (1150 N. Western, 600-947-1262) along with **BRASS**, confirmed that New Year's Eve was the restaurant's last supper. The darkened building now has a "for sale" sign, eat front. **Neish** chose not to comment further.

January 17 was the final night of service for Celio's own **WEEZY KATE**. Owner **GLORIA SOUTTER** celebrated with a sold-out **Karen Scott**.

Guariono admits she took a risk when she opened the restaurant in the rural town late in 2013. Though busy nights could have kept her open at least through the summer, she says, she elected to find a new business model that didn't rely on foot traffic (or lack thereof) in tiny Callicoon.

As such would have it, another long term business plan based on no one foundation.

part as Garrison decided to close DownTown. Perhaps it was serendipity — *welcome* *as* *you* *are* — to be exact. There's the new home-of-the-month club on which Garrison is partnering with **WILL AMBROZ** of Mansfield's **UNDER DROW FARM**. In March, they'll begin shipping small-batch Vermont artisan products across the country.

Each month's box will have a theme. They'll contain products such as local maple and peanut butter along with Gastown's home-made specialties, which include breads and Miette's hot chocolate.

Those who just miss the lacquered Korean cuisine that Gustavson offered at DownStreet should keep their eyes out for a series of pop-up meals she plans to serve around central Vermont, including summer dinners at Under One's.

Last year, collaboration beers hit the Vermont scene. Now a collaboration cheese from two top producers is on shelves. This week, Butterworks Farm Alpaca Pasteur, a joint product of **BUTTERWORKS FARM** and the **GRANGE ALPACA FARM**, will ship to

1



Ground sloths
From the
Mastodon
Press

GO HAMMER MOUNTAIN AND BAPTISTE
MOUNTAIN CO-OP and probably
to CITY MARKET, says Butlerworks
Business owner JOHN LARSON.

"It's very interesting,"
Lunar says rhapsodically of the
cheese. "We're getting [it] from
Jasper Hill blues [cheese] better than
the Alpine cheeses they make
from their own milk." Lunar
and the Stellines produced six
wheels total. If this limited
release is a success, the foursome
may collaborate again next
summer. *Letter sera.*

Burlington-area fried cake fans: A new doughnut is coming to town.

City Queen, where he's taking out old fashioned candy-style confections on a commercial scale under the name FARM TO TABLE. Look for them packaged by the half dozen at CITY MARKET, HEALTHY LIVING MARKET and CAFE and SABRELL'S SUPERMARKET starting next week.

- 1086

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Rolling in Dough

Chefs share tips for making pasta at home

BY ALICE KEVITT

In the late '90s, when I was an itchy-feet with a thing for infomercials, any device that featured the shiny Ron Popeil rolling his Pop-It Electric Pasta & Vegetable Maker, but I didn't enjoy it past the laughs. I secretly envied Popeil's all-purpose marvel, which could whip up Italian curly pasta, summer fruit pasta or Russian borscht pasta, as he told his amazed cohort in the infomercial.

Then the noodles were as soft as they turned to mush as soon as they hit boiling water.

The Popeil debacle led to a new age of unsuccessful pasta-rolling attempts on a hand-crank machine I bought at T.J. Maxx. Somehow, pasta stalled on a hard, crumbly bite more.

But the inspiring trend of housewares at local restaurants made me decide it was finally time to tackle down

family returned to Italy when he was 7.

Spoiler alert: The training paid off, and my cooking is now in a pasta phase — not unlike Picasso's blue period, but with infinitely more calories. While I wrestle with my own tales on making al dente and gluten-free spaghetti, I share five of my triumphs here.

THE DIFFICULTY OF ROLLING THE FORGIVING PASTA INTO THIN TUBES IS BALANCED BY THE JOY ON THE PALATE.



Pasta machine of Marcato's brand

In my twenties, I realized that something was missing from my life. It was a Pop-It pasta maker. By then, they were no longer being made new (they are again now), so I took to eBay to buy one. I ignored the unfavorable online reviews with visions of chocolate-decorated pasta dancing in my head.

I consider myself a pretty deaf house cook, but as my sonny love I adjusted the basic recipe, fended up in tears every time I tried to use that bloody machine. If the dough refused to extrude from one of the "12 pasta-shaping

and overcome my fear. I resolved to go to the source and get training from two of the most skilled local pasta specialists.

Blended Triveni's executive chef, Eric Martello, worked his way through the ranks at New York pasta galore, Del Posto before returning to his native Vermont to work at the new restaurant, Pasta. He would represent my education in new school, haute cuisine noodle making. On The Old World end, I would do a monthlong stage at Junior's Ristorante with Franco Cicali, the son of a famous marble-sculpting clan whose

thing with the tricks I learned from the experts. But don't tell Mr. Popeil — I'm not even trying to get my head around his French Champagne pasta.

Last Tuesday, I descended on Martello and Blended Triveni's executive chef Michael Clausen as they prepared for the Tavern's weekly Blended Tuesday. I arrived just in time to help mix Martello's delicious spaghetti in the kitchen's small *accendino* pasta machine.

Dumping Del's Red Mill chickpea flour into the machine with eggs and water, the chef explained that it's important to him to offer such gluten-free options. "I would never deny any diner that needs wheat you can't eat flour," he said, alluding to the banzai dash on the regular menu. "I love pasta so much, I can't even imagine chocolate-five people decide to eat cool pasta, too."

Martello, who also plied his trade at New York landmarks Per Se and Lincoln Ristorante, focuses on making amara, two pasta as well as all-involving comfort food. A few weeks ago, one Blended Tuesday special that incorporated the delicious pasta was gnocchi alla bolognese. The ravioli dough was ground and shaved with preserved lemons.

In the machine's mouth, the chickpea mixture appeared malley like a broken pecan crust. But it extruded quickly. An I



cut the pasta and rolled it into nests, then was some balsamic. Martello said that was partly due to my novice clumsiness and partly to the brittle nature of the pasta.

But when he served me a sample dressed in olive oil and Aleppo pepper, it was as al dente and toothsome as any wheat pasta. Since Martello left Del Posto, he told me, the restaurant has begun serving a glutinous pasta just for fun, something such a fast himself.

Still, there's no real replacement for basic pasta made with all-purpose flour, so I cracked for a tutorial. A Blended dinoboyer who pretends to be blanching just as "Deli" took me through the finer points of rolling out the dough and passing it through the various plates.

To hold shapes, it's important not to cut corners, Jenks emphasized. We started by using the machine's widest setting, then folded the sheet of dough over and over and pressed it through

again. Once the texture suited Jesù's liking, we took the dough through thinner settings one by one. We ended by stretching it through the machine's cutter resulting in lengths of tagliatelle that we cooked in flour and salted in nests before boiling them to cook on a stovetop.

I run to Healthy Living to gather ingredients, then I headed home to make my own version.

Tagliatelle With Short Rib Ragù

Pasta:

2 cups all-purpose flour
1/2 teaspoon salt
3 eggs

Ragù:

1 pound beef short ribs
or 1/2 pound chuck
1/2 tablespoon canola
oil and pepper, to taste
Gorgonzola, preferably puro, to taste
4 cloves garlic, crushed
3 tablespoons tomato paste
2 tablespoons all-purpose flour
2 cups red wine
1/2 cup beef stock
6 kale leaves, finely chopped
1 tablespoon red wine vinegar

Garnish:

Consider Banchelli Farm Rapert cheese

FOR THE PASTA: Combine flour and salt in a large bowl, then form into a well. In another cup, beat together eggs. Pour beaten eggs into center of well, then add beer to eggs, little by little, by hand.

Continue to work dough until it feels like soft clay. Vacuum seal dough or wrap it in plastic and let it sit for four hours to rest.

On a heavily floured surface, roll out dough until it's thin enough to begin feeding through your pasta machine. Don't have a pasta machine? Turn out with a rolling pin or wine bottle and fight shows through.

If you do have a machine, put pasta through several times, folding over to build gluten, until pasta is thin enough to pass through the smallest setting. Cut and flour pasta and reserve.

Once you are ready to cook, boil pasta for about three minutes. It goes quickly, so be vigilant: shock it in cold water before adding to the sauce.

FOR THE RAGÙ: Season beef and coat in about half of the canola and the salt, pepper and sage until to taste. Saute on high, then set aside. Decrease heat to medium and saute garlic. After a minute

or two, combine tomato paste, the rest of the canola and the flour in pan until lightly toasted.

Increase heat and add red wine. Cook down for a few minutes, then add beef stock. Return to low medium heat and replace beef. Braise, covered, for two or three hours, until meat easily pulls apart. Pull into chunks and return to sauce. Add chopped kale and vinegar to sauce and stir until tender. Add pasta to pot and thoroughly combine with sauce. Serve with a shower of grated Consider Banchelli Farm Rapert.

Two days ago, during my first pasta-making, I was back at it in the Shearwater Bistro kitchen of Jesù's Bistro. Though the restaurant is new, Checchi's pasta techniques are anything but. Raised in Passo, a tiny suburb of Trieste, Rafaella's prep manager grew up steeped in local culinary traditions. He told me he returned to the States to escape the lack of opportunity created by Italy's bureaucracy but that he misses the culture, traditions and home cooking of Italy. Lucky for Checchi, his mom recently visited and left him with 300 pounds of his home freezer.

Checchi arrives before 9 a.m. each day to begin cooking pasta for the restaurant's specials. Though the kitchen is supplied with both a roller and extruders, he prefers to make his pasta the old-fashioned way, rolling it out by hand with a wire bottle.

"A good rule of thumb: You want to be able to read a newspaper through that," Checchi said, working his semolina dough into a thin sheet under a small portrait of Jesus. He grabbed the "instrument" (nudger) for one of the pasta machines and slipped it under his dough. The cover was easily lifted, revealing a thin line to cut the noodles by hand.

The semolina tagliatelle Checchi was demonstrating to me were part for show, as were the quadrant, square pasta that the chef likes to use in a chicken casserole. "It's a balanced, nutritious dish," he said with passion. Checchi's real task for the morning

was preparing butternut-squash-and-spinach gnocchi for a special that night.

Such specials are collaborations between Checchi, Rafaella's chef, Joe Petrella and owner Franklin Falanga.

For now, these are the only dishes on which Checchi's pasta appears, though he hopes to begin making all of the restaurant's pastas and soups from scratch in the coming months.

Many chefs use portons and form an equal mass when making gnocchi. Checchi said that he prefers to keep flour low to maintain the dough's delicate texture. It's not always easy to work with dough as soft, but the difficulty of rolling the forgiving pasta into thin tubes is balanced by the pay on the plate.

Before I left, Checchi asked if I'd ever had gnocchi with Gorgonzola cream since he defined his traditional recipe. I blanched, then went home to create my own version sans buttercream.

Butternut-Squash Gnocchi With Gorgonzola, Lavender and Pear

1 butternut squash, halved and de-seeded
4 potatoes, halved
Pinch of salt and pepper
1 cup grated Parmesan
or pecorino Romano
4 eggs
1 cup flour
3 slices prosciutto
1 pear, sliced and chopped fine
1 tablespoon butter
6 ounces Gorgonzola, cubed
1/2 cup sugar-dried lavender
2 tablespoons milk

FOR GNOCCHI: Season squash and potatoes with salt and pepper, then cover in foil and roast at 400 degrees for about 30 minutes, until soft. Let cool slightly, then use your hands to squeeze out any excess liquid. In a large bowl, mix both finely. Add a pinch each of salt and pepper, the ground cheese, the eggs and the flour.

Once the mixture is thoroughly combined, roll out 12 lengths long tubes on a floured surface. Cut each tube into segments about equal to the length between the bottom two bones of your pinky finger. When all the gnocchi are ready, cook them in boiling water until they all float. Pour out and shock in cold water.

FOR SAUCE: On high heat, cook prosciutto, then reserve. In the same pan, melt butter on medium-high heat and add gnocchi. Cook for a few minutes, then reduce heat slightly and add cubed Gorgonzola. Once it's melted, add lavender and a bit of milk (I used) until well combined and slightly reduced.

Add pasta and coat in sauce. SERVE with a side salad. ☐

Chef Jesù: chef.jesu@everevangelist.com



Illustration of Alzheimer's Disease

Illustration: © iStockphoto.com

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JAN. 22 | THEATER

JAN. 22-25 | THEATER



Tuned In

The name Charles Hardin Holley may not ring a bell, but his stage persona Buddy Holly certainly will. Widely regarded as a rock-and-roll pioneer, the singer-songwriter changed the course of American music before dying in a plane crash at age 23 in 1959. Known for transcending racial barriers, the Texas-born performer留下了许多经典歌曲，如《Leave That》、《Peggy Sue》和《That'll Be the Day》，成为一代摇滚乐的先驱。这些传唱至今的歌曲是《Buddy Holly Story》这部摇滚乐传记的亮点。除了摇滚乐、喜剧和音乐剧，制作人还向观众致敬了现代音乐。

BUDDY: THE BUDDY HOLLY STORY

Thursday, January 22, 7:30 p.m. at
Proctor's Theatre in Rutland. \$35-\$50.
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Naughty and Nice

It's cold outside, but the Vermont Burlesque Festival is heating things up onstage. More than 55 local, national and international performers combine comedy, sex appeal and over-the-top theatrics for a cure-all to cabin fever. One of a kind acts mix class and sass at venues in Barre and South Burlington, where top talents—including headliners Pink Lady, Scarlett James and Russell Bruner (pictured)—dazzle audiences offstage, clauses with these diverse entertainers grant folks access to a wealth of knowledge. The best part of this steamy source? Partial proceeds benefit the Pride Center of Vermont and the University of Vermont Cancer Center.

VERMONT BURLESQUE FESTIVAL

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Friday, January 23, 7 p.m.
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Food & drink

COFFEE TASTING Sign of Caution Coffee coffee tasting, sample flights, coffee competitions, and more. Registration: Mugman's Cafe Burlington June 14, 10-12 p.m. \$10. Info: 802-863-2236 or mugmansvt.com

PEOPLEDAY WINE DOWN Description: A get-together for people living with dementia at Veritas, and the Alzheimer Center. Guests: Carol D'Amato and other licensed providers. Date: Burlington, 4-10-12 p.m. Info: 802-863-0000 or veritasvt.com

WINE 101 Learn Thompson on a Kegel Center hosts a unique series of newly released wines from East Point Winery. "Wine 101" (Tasting Lodge, 10th & G St., \$10) runs 10:30 a.m.-4 p.m. Info: 802-863-0000 or veritasvt.com

BRASS CLUB Strategic thinkers have fun with the popular game夜. Burlington Image Club, 10th & L St., 6-8 p.m. \$10 includes refreshments. Info: 802-863-0000

Events

EATING WELL ON A BUDGET A healthy eating class with nutrition training at UVM Extension highlights ways to eat well and healthy. Community Health: Hunger Mountain Coop, Montpelier, 8-9:30 a.m. Free. Info: 802-863-0000 or uvm.edu

FITNESS FOR DUMMIES Participants improve strength, agility, endurance and cardiovascular fitness with interval training. Instructor: Brian Doherty. \$10. Info: 802-863-0000 or uvm.edu

WEIGHT MANAGEMENT A supportive environment where, for a diagnosis or understanding of balanced diet choices and practices, the Bingeing Mental Health: Wellness Center, Rutland, 5-6:30 p.m. Free. Info: 802-688-6684

PREGNATAL YOGA & RAFFLE Women to help paint their bodies fit for labor and birth. Prenatal Yoga: Burlington, 10-11 a.m. & 1 p.m. \$10. Info: 802-621-0271

WILDFLOWERS Interested passersby are invited to stop along the 100-mile trail to identify native wildflowers. Program: North Stratford, Vt., Burlington, 6-7 p.m. Info: 802-362-3362 or uvm.edu

STANDUP Creative Calligraphy leads students to develop a customized hand of eight unique scripts, modern brush and calligraphic skills. Admin: Jennifer O'Riley. Free. Burlington, 8:30-9:30 p.m. Free. Info: 802-863-2236

MARTIN LUTHER KING JR. CELEBRATION COLLEGE OF MEDICINE HEALTH EQUITY LECTURE: UVM/Vermont Health Research presents "Empathy: HIV/AIDS and the War on Drugs" in Black Chicago." Recs: 200. Lerner Med Ed Center, UVM, Burlington, 7 p.m. Info: 802-546-2640

Arts

ALL IN THE FAMILY Film series: Thrilled. Friday evenings, 8 p.m. \$10. Info: Vermont Center for the Family, Colfax studio, Jay Peak, White Mountain, Calif. Dates: June 14-July 12, 2012.

HIGHWAY STORY HOUR Reading to children, story time, activities, wagon rides. 10 a.m. Info: Mrs. Louie Hollingshead, Public Library, Rutland, 10 a.m. Info: 802-773-2000

MYSTIC MUSIC & INSTRUMENTS Enthusiastic children engage in educational social learning at a weekly Podunkhouse, Vt. Public Library, Rutland, 10:30-11:15 a.m. Info: 802-773-4029

MEET BOBBY: RIGH THE FRENCH PIRATE Zappy Player: "Youngsters Learn the Art of the French Horn" (beginner, intermediate, and advanced) with Bobby Reinhard. Info: 802-863-4545. Info: 802-863-3810

MOVING & GROWING WITH CHRISTINE Two- to 3-year-olds, plus a 10-week class and cost. Info: 802-863-3049. Info: 802-863-3049

MUSIC MAKERS Song-themed activities help introduce children to a vocabulary and phonics curriculum. Info: 802-863-3049. Info: 802-863-3049

ONE-ON-ONE TUTORING Students in grades 1 through 8 get extra help in reading, math and science. Burlington Memorial Library, Cornerstone, 4-6 p.m. Free. Info: 802-863-3560

PALMING STORY TIME Tuesdays 10:30 a.m. for ages 18 months to 3 years. Info: 802-863-2310 p.m. Info: 802-863-2310

STORY TIME & PLAYTIME Engaging interactive programs for all ages, including music. Info: 802-863-3560. Info: 802-863-3560

THREE TIME A DAY Presentation on other whale than humpback in a supervised environment. Info: 802-863-3560. Info: 802-863-3560

Entertainment

ENGLISH AS A SECOND LANGUAGE CLASS Begins the first three weekdays. Burlington, Room, Fletcher Free Library, Burlington, 6-7:30 p.m. Free. Info: 802-863-3049

GERMAN ENGLISH CONVERSATION GROUP Conversations, grammar practice, listening and Deuter's Letters. Info: 802-863-3049. Info: 802-863-3049

INTERMEDIATE ADVANCED ENGLISH AS A SECOND LANGUAGE CLASS Students: sharpening grammar and conversational skills. Admin: Jennifer O'Riley. Fletcher Free Library, Burlington, 8:30-9:30 p.m. Free. Info: 802-863-3049

PREMIER FLOOR HOCKEY LEAGUE Intermediate players, ages 10-12, competitive play. The Edge Sports, Burlington, 10 a.m. \$10. Info: 802-863-3049

WOMEN'S 5-PICKUP BASKETBALL Drive to the new Lamoille County gym for a friendly game. Lamoille County School, St. Johnsbury, 6-8 p.m. Info: 802-863-3049

REUNION DEATH CAFE Adults meet for light refreshments and conversations about death in a mood of acceptance. Info: 802-863-3049. Info: 802-863-3049

CARDSTOCK BUILDING ARCHITECT LECTURE Design, build, paint! Come to this discussion, featuring math, science and engineering concepts. Info: 802-863-3049. Info: 802-863-3049

CURRENT ECONOMY COMPARISON An informed look at the economy, driven by the following speakers: Gary Cohn (Morgan Stanley), Jennifer Lucey (Bank of America), and others. Info: 802-863-3049

THE EXPERIENCE OF BRAINE PALSTS Increase human's appreciation of interconnection and global issues. Info: 802-863-3049

HIGHWAY STORY HOUR Reading to children, story time, activities, wagon rides. 10 a.m. Info: Mrs. Louie Hollingshead, Public Library, Rutland, 10 a.m. Info: 802-773-2000

LIBRARY PITCHBACK SESSIONS Patients that are deaf, hard of hearing, and have hearing loss, are invited to come to the library. Info: 802-863-3049

Events

MARTIN LUTHER KING JR. WEEK-PANEL Burlington, Fletcher Free Library, Burlington, 10 a.m. Info: 802-863-3049

MENTAL HEALTH MONTH Burlington, Fletcher Free Library, Burlington, 10 a.m. Info: 802-863-3049

MUSIC MAKERS Song-themed activities help introduce children to a vocabulary and phonics curriculum. Info: 802-863-3049. Info: 802-863-3049

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Entertainment

UNPLUGGED: WINE & PRECISE Let loose and mingle with local wine and cheese. Info: 802-863-3049

Conferences

SOAR HOME HEATING WORKSHOP, 8 a.m. SunCommon representative details info to obtain the SunCommon Energy and insulation audit packages. Info: 802-863-3049

Environment

SOAR HOME HEATING WORKSHOP, 8 a.m. SunCommon representative details info to obtain the SunCommon Energy and insulation audit packages. Info: 802-863-3049

THU. 22 Description: **ENTREPRENEUR** Burlington, Fletcher Free Library, Burlington, 6-7:30 p.m. Info: 802-863-3049

Entertainment

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Conferences

SOAR ENTREPRENEURSHIP SYMPOSIUM Info: 802-863-3049

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SATURDAY

outdoorpp

ROCKY MOUNTAIN UNDERGROUND SKI CHAMP The Colorado-based rock mountainers host a snowboard/skiing competition at the Colorado Alpine Clubhouse. 8 a.m. to 4 p.m. Free. Info: 321-1748.

SLUSH RACES Sedgwick: Harness track folks over snow-covered trails in the Colorado Rockies. Every half hour, four teams race. \$10. For ages 12 and younger, call 321-2400. For ages 13 and older, call 321-2402.

SUNSHINE RIDE TRAIL HIKE A moderate winter trail to Mount Moran's 14,500-foot summit. \$20. An elevation above tree line, the trail requires cross-country skis or snowshoes. Info: 321-2400. For ages 12 and younger, call 321-2402.

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EAST AIA SEMINAR SERIES FOR TEACHERS Educators expand their knowledge of contemporary Asian Chinese literature and the role of war in Japanese literature through dynamic new University of Minnesota, Minneapolis, faculty. \$30. Free. Info: 321-1830. <http://tinyurl.com/333m63>

HOW TO ENDANGER Re-reading classics

Guests from the region are invited to view a panel discussion on the challenges and get their hands on new tools to sustain and get them to mean under the AIA's *Building Healthy Minnesota Library Network*. 7 p.m. Free. Info: 321-1830.

LUCKY WINE DRAWING GAMES AND GET **PAPOY** 9 p.m. Papoy, a Chinese game of chance that tests player's reflexes and finesse for cards, coins, shells, and stones. \$15. Free. Info: 321-1830.

MONTE CARLO ANTHROPOLOGY MARKET The most

controversial anthropologists, inflammaries, inventors, and inventresses in the country converge to discuss and debate. Club Bacco Room, 410 1/2 E. 3rd St. 4-6 p.m. \$10. Info: 321-1830.

SHAKESPEARE ICE BASH Eat some hearty activities in a carnival atmosphere with a variety of games, contests, and prizes. Info: 321-1830.

WOLTON AFTER DARK When the sun sets, all-oversized items explore. Newmont's most interactive night viewing screen, snow-covered with snow and snow-covered items. Boston Valley Ski Resort, 4 p.m. \$10. Info: 321-1830.

SHAKESPEARE ICE BASH Eat some hearty activities in a carnival atmosphere with a variety of games,

contests, and prizes. Info: 321-1830.

HOW TO TALK TO YOUR ADULT CHILD A book that discusses ways parents can handle the many effects of a teenager who's preoccupied with children and adults. Walling-Hubbell Library, Montpelier. 3-3:30 p.m. Free. Info: 321-1830.

Afterhours

THE HOT LIVE UNHOLY SERIES See 321-1830. Castaneda Arts Center, 31 Admiralty St. 10 p.m. \$10. Info: 321-1830.

NATIONAL THEATRE LINE: LIFE OF MIKE AND MIKE See 321-1830. 2 p.m.

THEATRESPORTS See 321-1830.

saturday

JEUNE AUTEUR TEA Formal tea honored writers selected as "Young Authors." Guests complete with novelettes and novellas. 10 a.m. to 1 p.m. Free. Info: 321-1830.

ROBISON & GINGER & JEUNE AUTEUR TEA

CREATIVITY Children discover creative ways to become more creative. 10 a.m. to 1 p.m. \$10. Info: 321-1830.

VERMONT STORIES OF PHARMACEUTICALS A look at the Latin root of words and its part of the human body where certain substances benefit memory and other functions. 10 a.m. to 1 p.m. \$10. Info: 321-1830.

SUN.25

agriculture

LUNCH & LEARN: SEED STARTING 101 David Beutner helps green thumbs prepare the growing season. Bremner's Supply Company, Williston. 1 p.m. Free. Info: 658-2439.

art

HIGHWAY PAPER PERFORMANCE TEAM Watch the stage set for thousands of paper pieces. Clothing, shoes and music. Proceeds benefit the Burlington Performance of Arts. 2 p.m. Arts Center, Burlington. \$2. Open to 8 p.m. Info: 321-1830.

POTLUCK CULTURAL DANCE An all-convivial potluck dinner with a variety of ethnic foods. 6 p.m. Arts Center, Burlington. \$12. Info: 321-1830. Free for members. Info: <http://tinyurl.com/333m63>

theatre

MONTE CARLO ANTHROPOLOGY MARKET The most controversial anthropologists, inflammaries, inventors, and inventresses in the country converge to discuss and debate. Club Bacco Room, 410 1/2 E. 3rd St. 4-6 p.m. \$10. Info: 321-1830.

community

ON ABC PRACTICE A. Who are the Pitt? When do we vote? C. How can I change the world? An open meeting explores these issues. Fletcher Free Library, Burlington. 4-4:30 p.m. Free. Info: 321-1830.

events

SHAKESPEARE FRENCH CONVERSATION Perfect your French? Speakers practice the language at a casual drop-in, in-class. Local History Room, Fletcher Free Library, Burlington. 4-5:30 p.m. Free. Info: 321-1830.

fairs & festivals

HEATING WINTERFEST See 321-1830.

ICE ON ICE Open-air rink for winter games, outdoor theater, story telling and a picnic. A great benefit for the Vermont Community Foundation. 10 a.m. to 4 p.m. Info: 321-1830.

STONE WINTER CARNIVAL See 321-1830.

vermont public radio

FESTIVAL See 321-1830. 3 p.m.

fused & drink

AWW & BUCKLE Open hours until 11 p.m. through the weekend to celebrate the winter solstice. The indoor/outdoor space is a great way to spend the evening. 321-1830.

INTERNATIONAL CINEMA SERIES A celebration of European filmmakers' series of international fare and live entertainment. North End Cinema, 321-1830.

ARTS CENTER Free, 321-1830.

SLUGFEST BREAKFAST Free and great! Proceeds

benefit the Vermont Hunger Relief Fund. 8 a.m. to 1 p.m. Info: 321-1830.

REEDS 10 a.m. to 4 p.m. Info: 321-1830.

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REEDS 10 a



HEALTHY VOLUNTEERS NEEDED

Compensation available for participants in a year-long vaccine study for the prevention of Dengue Fever. Includes 2 dosing visits and brief follow-up visits. Adults between the ages of 18-50. Turn up to \$3000.



For more information and to schedule a screening, leave your name, phone number and a good time to call back.
656-0013 • UVMVTC@UVM.EDU • UVMVTC.ORG



NEW YEAR. NEW YOU. NEW LOVE INTEREST?

It's time to break the ice!

See who's single in our trusted online community of 2000+ members. It's free to join and only \$30/month to start conversations with Seven Days readers just like you!

Visit dating.sevendaysvt.com and introduce yourself today.

SEVEN DAYS

PERSONALS

Introducing:
Vermonters

LIST YOUR EVENT FOR FREE AT SEVEN.DAYS.VT

TELL ME MORE

ARTICLES

STORYTELLING FUNDAMENTALS

Storyteller VT founder Heidi Kettner introduces storytelling to her first class. Vermonters have the chance to learn from Heidi Kettner, Vermont's first professional storyteller, at Storyteller VT's year-long Storytelling Fundamentals class, \$395, Storyteller VT, 89 Main St., Bellows Falls, 802-229-3300.

WHAT'S UP YOUR SLEEVE, GRANDPA?

Circus Sensitive Headline presents "What's Up Your Sleeve, Grandpa?" a participatory, hands-on environmental project for young children. Ridgefield Hallmark Library, Montpelier, 7 p.m. Free. Info: 223-0339.

THE GLO

LEVEL FIVE GOLF-THON SERIES: The state's 14 non-profit projects now have a stage in "Golf-thon" series. The series, "Learning the Game," is from 10 a.m. to 2 p.m. "Mountain Lodge" Wednesday, UVM, Burlington, 4 p.m. 320-3180. Info: 466-2386.

STORYTELLER

POWERS OF STORYTELLING: Storyteller Heidi Kettner presents "Dovee Sesterbee: The Research Tell." Vermont Montessori Library, Colchester, 1 p.m. Info: 354-3680.

WED.28

COMMUNITY

PEACE SUPPORT CIRCLE

SHAKTI COMMUNITY NIGHT: The Vermont Council on Multi-Developmental Needs invites a community of people with developmental and multi-abilities to help frame a agenda for the town and locate resources. Montpelier, Trinity Anglican High School, Vermont St. 302-320-3110. Info: 320-3022.

ARTISTS

JOHNTON & NICKELSON

etc.

VALLEY NIGHT FEATURING PATRICK HEDGEMAN

Local gathering for this monthly benefit concert series includes live music, Big Picture Theatre and Dine. Info: 802-860-5555. Suggested donation: \$10. Shalin Liu, 406-229-0000.

etc.

PAFFY HIGHLIGHT FILM FESTIVAL

University Square House, N.H., 7 p.m. 318-292-2160. Info: 465-0300.

THE INTERNET'S OWN POE: The famous relationship between technology and literature drives Ben Krasnow's project, "2010: a literary day about programming poetry." Available online. A joint effort between Vermont Cammers and Shalin Liu, Burlington, 8 p.m. Free. Info: 465-0000.

FOOD & DRINK

CAFFEE TA STING

WEDNESDAY, NOV. 28, 5-8 p.m.

etc.

PIZZA CLIP

See page 16.

GAME NIGHT: Play checkers with other on evening of friendly competition. The Vermont Co-op, Burlington, 5:30-6:30 p.m. Info: 320-3180.

Health & fitness

EATING WELL ON A BUDGET

Every Artist Insured: MudGees and the Community Health Centers of Burlington join forces to offer key information about obtaining low-cost insurance through Vermont. 800-236-2267. Community Health Center of Burlington, 8-3037, 301 Main St., Burlington, 802-860-7040.

FITNESS BOOT CAMP

See page 16.

RESIDENT MEDITATION

See page 16.

PRERUNNAL YOGA & RAINFOREST

See page 16.

KI PFLD

See page 16.

SANDBOULE

See page 16.

etc.

INSPIRE STORY HOUR

See page 16.

MAN'S MUSIC & MOVEMENT

See page 16.

MEET ROCKER FOR THE FRIENDLY PRINCE

See page 16.

MOVING & A GROWING-BYE WITH CHRISTINE

See page 16.

ONE-ON-ONE TUTORING

See page 16.

STORY TIME & PLAYGROUP

See page 16.

SWIMMER TIME

See page 16.

SWIMMING

ENROLL IN A SWIMMING LEAGUE CLASS. See page 16.

INTERMEDIATE/ADVANCED SWIMMING AND A SECOND-LANGUAGE CLASS

See page 16.

ITALIAN CONVERSATION GROUP

Local 10 native speakers of the language practice for all aged individuals. Room 103, Community Church of St. Michael's College, Colchester, 7 p.m. Free. Info: 320-3680.

swimmer

SWIMMING POOL GAMES

Swimmers and visitors enjoy games for pieces of different items in pools.

Swimline, 3rd floor, 3000 E. 3rd St., 800-335-1811. Local: 863-844-4244.

SWIMMING POOL HOCKEY LEAGUE

See page 16.

WOMEN'S SKI/JUMP PAPERBALLS

See page 16.

swim

TRAVIS HAMPTON

The Vermont rock star is back on stage. "Swimline" 3rd floor, 3000 E. 3rd St., Burlington, 863-844-4244. Local: 863-844-4244.

TRAVIS & KATIE GREENE: The pair travel. Details: Instagram. See their 300-4-1610 Facebook page. "Travis and Katie" 3rd floor, 3000 E. 3rd St., Burlington, 863-844-4244.

swimmer

SWIMMING POOL HOCKEY

An open mic session plays the night away at the 3000-4-1610. Details: Instagram. "Travis and Katie" 3rd floor, 3000 E. 3rd St., Burlington, 863-844-4244.

swimmers

SWIMMING POOL HOCKEY POOL: An open mic session plays the night away at the 3000-4-1610. Details: Instagram. "Travis and Katie" 3rd floor, 3000 E. 3rd St., Burlington, 863-844-4244.

classes



THE FOLLOWING CLASS LISTINGS ARE PAID ADVERTISEMENTS. ANNOUNCE YOUR CLASS FOR AS LITTLE AS \$15 TS/WEEK. (INCLUDES 50 PHOTOS AND UNLIMITED DESCRIPTION CHARGE.) SUBMIT YOUR CLASS AD AT SEVENDAYSVT.COM/POSTCLASSES

art

ART CLASSES IN BURLINGTON

AT VERNON'S SCHOOL:

Watercolor Class, Impressionistic Painting, Landscapes, Still Life, Abstract, Pallette Knives, Acrylics, Oil, Pastels, and Collage.

1-5 pm, Tuesdays, evenings.

where you can start off with basic

Techniques. VernonsArtSchool.com

That's Teachers' Workshop.

Painting, Model Classes.

Private, Group Classes.

Call 802.860.1100.

JOURNEY TO THE BEAT: In this inspiring group, participants explore an array of expressive arts modalities to open their sensibilities to art, music, and movement. Guided by the leading artists in the field, the week-long journey takes place in a safe space.

From Oct. 4-10, Crossing, via

an in-depth immersion

process, participants

explore their own relationships

and the world around them.

More info or writing

experience necessary. Aug. 7, 14

2013 & 29, a Fri. 4-6:30 p.m. in

Montpelier. JourneyToTheBeat.com

adult Education Department,

UVM. JourneyToTheBeat.com

adult education music

program website.

PAINTING WORKSHOPS:

Painting workshops offered

by members of the *Artists' Palette*

Art Center, 100 Main Street, Burlington. ArtistsPalette.org

Painting Workshops

workshops are offered

in a variety of art forms and

techniques. Aug. 7-8, 9am-4

pm. *Still Life*, Instructor: Paul

Shaw. *Abstract Painting*

workshop offered

in a variety of art forms and

techniques. Aug. 7-8, 9am-4

pm. *Figure Drawing*, Instructor:

Paul Shaw. *Still Life*, Instructor:

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in a variety of art forms and

techniques. Aug. 7-8, 9am-4

pm. *Figure Drawing*, Instructor:

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Odd, Odd World

The Besnard Lakes' Jimi Kasek on his band's new record, stoner metal and Prince

ETHAN DE SEIFE

Swirling, whirling and hypnotically lush, the music of the Besnard Lakes becomes listeners to be swept into an arena of sound and promises to continually rouse them against the most fragile of rock. Tragically, the band's sound echoes a face of "desogue" bands like My Bloody Valentine and Smashing Pumpkins, but distinguishes itself with rich textures and even a little levity.

Jimi Kasek, who cofounded the Besnard Lakes with his wife, Olga Gorina, in 2004, has no qualms with the shaggy moniker, but he cogently identifies several other, more unexpected influences on his band's sound. Lasen even credits one Prince Rogers Nelson as a vocal influence. (No surprise, that'd be the artist currently known as Prince.)

The Besnard Lakes bring their big, jazzy sound to the jungly grot of Winspear's Monkey House on Tuesday, January 22. The last stop on a six-date mini-tour of the Northeast. After some difficult telephone negotiations with Bell Canada, the stealthy Lakes managed to snag a slot with Steven Beyer from the band's home base of Montreal.

SEVEN DAYS: The Besnard Lakes' sound is pretty expansive. How do you think it'll play in a small venue like the Monkey House?

JACE LASER: Almost all reactions will say that it'll fit in pretty well. For the intimacy. Not all of the time, but a lot of the time, we have our best shows in small venues. Since we do have such a big sound, the sound fits. One which roars much more easily. You can kind of be encompassed.

SD: I know what you mean. I once saw the Besnard Lakes Massachusetts play in some local basement. **JL:** Everybody's got a story like that. I grew up in the western part of Canada in a tiny town called Biggar [in Saskatchewan]. We never really had any bands come out there except for honky bands and pop-punk bands from California, every once in a while. Story story is that, when I was 15, I saw Green Day in a tiny little club in Biggar. That's my stupid claim to small-show fame. My wife saw them in a small club during the Besnard tour.

and some Weather, My Bloody Valentine, all those classic shows. I'm like, "I saw Green Day."

SD: When I lived in Minneapolis, a friend of mine would sometimes go to the legendary "after-concerts" at Prince's Paisley Park Studios. I never had the pleasure.

JL: He's doing them again? Apparently, if you subscribe to Prince's Twitter feed, every now and then he'll say "There's a show tonight. Come to Paisley Park. I'm there, first-serve and costs like, seven bucks. And Prince will just walk through the crowd! I'm sure just a pulsar of the people of Minneapolis."

SD: From your music, listeners might not expect you to endorse Prince so much. Might he be a kind of hidden influence?

JL: I think about that sometimes. When I was young, I would sing along to Prince records all the time. And I almost feel like I was missing my voice to sing high like his. When I started writing songs and singing, it was a natural connection for me to sing falsetto, because we did it. And of the show, it's fucking really cool. But then, being from Regina, all these guys thought it was ridiculous that I would sing like that. But when I got to Montreal and started touring as an artist, I was really comfortable singing that way. So I guess credit him indirectly — or maybe even directly — for that.

SD: I hear traces of stoner metal in your stuff too.

JL: Well, I have Sheep, and I really love CM, which is the offshoot band started by Sheep's bass player, Arnaud. As I'm a Prince fan, I'm also a metal fan. I know one of my all-time favorite bands, and I love Iron Maiden and obviously Black Sabbath. And that all doomy stuff, like Dark Side. When metal decided it could be psychobelic, that really lit a fire in me.

The band's sound for us, USA Out of Vietnam, is a doomy-type band. Very slow songs that are really, really long. Sort of like that evocative doom.

SD: I've been listening to your most recent album, Until in Excess, Imperceptible UFO, and it sounds loose and dreamy but also exceptionally coherent.

JL: That album was our first conscious effort to take more care in recording. A lot of the time, we were haphazard in the way we doing things. Because I own the studio, I can actually be in here trying to get good sounds for weeks on end. So it's kind of made a rule. Once we get a sound, who cares? Because I want to hear it in a song more than anything else. But UFO was more thought out. When we found a good sound, we'd at least spend five minutes to see if we could make it better. We'd never really worked that way before, so, in that sense, it's a dozen, more carefully selected albums.

SD: What can you tell me about the next record?

JL: It's a new Besnard. It's never super-expo, but this one is definitely not as carefully curated as UFO was. We did a lot of writing outside of the studio, and we're finding that a lot of the tracks we had recorded really oddly — and I could even say "really poorly" — are coming out to be little gems. So we're keeping them and integrating them into the album.

SD: You guys do take your time between records.

JL: This time, there's been a shorter turnaround time making the album, but as far as the release is concerned, we're still looking at three years per album. Label take is a while to build albums up. Once it gets delivered — we're hoping around March — we'll still gonna be sitting at a no-month turnaround, at least, before it comes out. My plan was always to make records more quickly but I also don't ever want to compromise what we're doing. So if we're not finishing it, we're not gonna do it. It's an odd world, this world of musicians.

INFO

The Besnard Lakes in the USA: Eric's in Boston, Tuesday, January 22, 8 p.m., at the Monkey House in Winspear. \$10 to \$15. monkeyhouse.com.

sOUNDbites

BY SAM BOLLER



Trey Anastasio

Not Dead Yet

There was big big news for jam fans, local and beyond, last week: If you missed it, congrats on walking over the cause you must have been in until just now.

Anyhow, the four surviving members of the ~~DEAD~~ ~~DEAD~~ — a/k/a the Core Four — announced that they will re-reunite for what will very likely be the band's final performances ever. The shows, or, less formally dubbed, "Fare Thee Well" after a line in the Dead classic "Sticks and Stones," will take place at Soldier Field in Chicago from July 3 to 5. Those come almost 20 years to the day after the Dead's final performance with guitarist ~~steve~~ aaron (a/k/a) Garcia died, exactly one month later, on August 9, 1995.

By itself, a final Dead reunion is momentous news, even historic. What

makes the announcement all the grander is how the band plans to deal with the absence of its most iconic member.

Trey (wrote) *hologram Jerry*. OK, fine, I'm kidding. (And props to our old pal *we* "The Club Goddamn" *saints* for beating us to that joke on Facebook last week. Great gingers think alike.) The nod, addition, and the local book, is that *reunition* — and fellow ginger — ~~THEY~~ ~~WANT~~ *WANT* will end in *in* Captain Trips. (That said your hearing is the collective "That's not gonna end!" exhibiting from the giddy lead jam community.)

This might surprise long-time readers familiar with my distaste for sophomore, but I think this is patently fucking sensible.

Phish fans, in particular, have long bristled at the Dead and Phish being lumped together under one big yucky umbrella. And they have a point: The two bands share little in common, musically, aside from a predilection for hasty improvisation. Those who dismiss this as mere spite of the same cerebral disease (bigg) display a willful ignorance toward both bands. (I've probably been guilty of that transgression at certain points over the years.)

Of course, what measurably links the two bands is the cultural phenomenon both became. But many, following either band's transmogrification into founders and become lifestyle choices. That's a sociological condition Phish inherited from the Dead. You could argue Phish wouldn't be Phish without the cultural framework the Dead and their fans created. To write Trey to close the final chapter of the Dead's career is an acknowledgment of that shared lineage and, in some ways, a mutual passing of the torch. And that's pretty cool.

It's also worth noting that there is really no obvious heir apparent to Phish. Grateful, even after 30-plus years, the band shows no signs of slowing down anytime soon. But someday they, too, will play their final show. Who picks up the gauntlet then? or when is anyone's guess. It's possible, or even likely, that no one does, which places even more historical importance on the Dead's final union.

Also interesting (albeit maybe only to me): Keyboardist *allison* *saints*, who played with the Dead a bunch in the 1980s and '90s, will be on hand in Chicago — as will *saints* *asym* *chris*, *RTW*. I mention that only because it's a chance to bring up one of my favorite random rockstar anecdotes.

Hanslery is tight with Windham Hill Records founder and relentless New Age-music purveyor *mark* *modderman*, whom I wrote about last year. The two used to play pickup basketball together and, apparently, Hanslery is a capable player.

"You always wanted him on your team in pickup games," Ackerman

SOUNDbites • 65

HIGHER GROUND

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LOTUS

THE BLUE MOUNTAIN

JANUARY

12 **JOHN BROWN'S BODY**
BIG MEAN SOUND MACHINE

19 **WILD CHILD**
PEARL AND THE BEARD

26 **VERMONT**
BURLESQUE FESTIVAL
EARLY AND LATE SHOWS

31 **FRONTIER RUCKUS**
THE NOVEL IDEAS, RED TIN BOX

1 **DATSIK**
TROLLEY SNITCH KENNEDY
JONES, BARLEY • LIVE

16 **THE MACHINE**
PERFORMS PINK FLOYD

23 **CABINET**
IRON EYES CODY

28 **GLWX FEAT. ALEX YOUNG**
NEXO, COORDVILLE, HORRIBL
PALETTES

FEBRUARY

4 **ANI DIFRANCO**
ANNA MITCHELL

11 **PAPER DIAMOND**
ANTISERUM, LINDSEY LOEMEND

SPRING...

APRIL 18
HOBSON'S BURGESS
MARCH 30
THE BAND

JUST ANNOUNCED
APRIL 19
CHANCELLOR
APRIL 20
JONATHAN
APRIL 21
JONATHAN

BEST OF

APRIL 24
THE 100 BEST
2014 (PICKS)
2014 (LIVE)
2014 (CRITICS)
2014 (FESTIVALS)

liveculture
VERMONT ARTS NEWS + VIEWS

For up-to-the-minute news about the local music scene, follow *thebostonblitz* on Twitter or read the *live culture* blog at sevendaysvt.com/liveculture.



PHOTO BY SWEET HONEY BLUES (SWEET HONEY BLUES)

Born on the Bayou

LED BY Walter Park, lead guitarist for the late, great Richie Havens, **TRAINE** CARRAGE are an unusual musical mongrel. Aptly describing themselves as "folkrock blues and trailer park rock," the trio creates hooty, muscular refuge that recalls classic southern rock. But it is underscored by an intellectual sensuality more common to jazz and classical, and couched with a wry, bawdy, often baleful lyrical sensibility. Catch them at Nectar's in Burlington this Friday, January 23, with local rockers **INNOCULUS**.

WED. 21

Burlington

HIGHDOME SPACIUM (1000 River Rd., Route 19, South Burlington)

JP-PLUM Pub Club with Steve T. plus live blues. 8 p.m. \$10. 860-236-2000.

JUNIPER Phoenix Jethro Project Lead w/ Steve T. 8 p.m. \$10. 860-236-2000.

LEATHER BUSTRO & CAFE (106 Main St., Middlebury) **Music** (adults) 9 p.m. \$10. 860-334-1200.

MANHATTAN PIZZA (Upper Main St., Middlebury) 9 p.m. \$10.

NEKAT 91 Vt. Economy Club (Proctor) **Music** (adults) 9 p.m. \$10. 860-334-1200.

THE TROPHIQUE Phoenix Jethro Project Lead w/ Steve T. 8 p.m. \$10. 860-236-2000.

THE TROPHIQUE (Ticonderoga) **Music** (adults) 9 p.m. \$10. 860-236-2000.

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RABBI'S COFFEEHOUSE, **Blues** with Eddie & the Blues 8 p.m. \$10. 860-236-2000.

THREE BIRDS COFFEEHOUSE, **Blues** with Eddie & the Blues 8 p.m. \$10. 860-236-2000.

RED SQUAD, DJ, Jack Daniels, **Blues** 8 p.m. \$10. 860-236-2000.

THE TROPHIQUE 8 p.m. \$10. 860-236-2000.

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stevie/timmy's (Burlington)

THE BIG KICKED (Montgomery) **Blues** 8 p.m. \$10. 860-236-2000.

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CLIVE HAMPTON (St. Albans) **Blues** 8 p.m. \$10. 860-236-2000.

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THE TROPHIQUE (Ticonderoga) **Music** (adults) 9 p.m. \$10. 860-236-2000.

CHARLES (Burlington) **Blues** 8 p.m. \$10. 860-236-2000. **Red Herring** (St. Albans) **Blues** 8 p.m. \$10. 860-236-2000. **Shred** (St. Albans) **Blues** 8 p.m. \$10. 860-236-2000.

RED SHREWS (Burlington) **Blues** 8 p.m. \$10. 860-236-2000.

RED DEUCE/BLUES BROS (St. Albans) **Blues** 8 p.m. \$10. 860-236-2000.

RED HERRING (St. Albans) **Blues** 8 p.m. \$10. 860-236-2000.

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RED HERR

soundbites

CONTINUED FROM PAGE 3

told me of Henshaw's health problems. "Otherwise he was gonna reverse dunk on you."

Just as, indeed.

Gotcha Covered

Even in the age of Obamacare and whatever the hell it is we're doing, or not doing, about health care in Vermont, making sure insurance is properly issued is an uphill battle. That's hardly news. For a variety of reasons — inattention to insurance in corners, the fact that many working insurance are young and find they don't need health insurance, etc. — insurance have long been a decidedly underinsured segment of the population. And that's a recipe for tragedy.

A famous recent example is late-musician front man **Clinton**, who died of a heart attack in 2000. Even though he'd reported insurance premiums to friends and family in the weeks prior to his death, he never sought medical attention. Why? Because he had no health insurance.

While it's impossible to say for certain that Clinton would be alive today if he'd had insurance and thus more freedom to seek help, it's remarkable in wonder of what access to preventative care might have saved his life. To bring this point closer to home, when **ANTHONY WILLIAMS** — also 48 — was diagnosed with a life-limiting cancer and was fully underinsured. I can't speculate on whether more comprehensive coverage would have made a difference in Williams' case — he passed away in late 2013. But it's safe

to say better insurance would have been better. Also, we miss ya, Andy.

The point is, this stuff is important. Fortunately, access to health insurance has never been easier. The trick, especially where musicians are concerned — for all their other talents, artists tend not to be great at logistical minutiae — is educating people on how it works. I won't pretend to have the facility to do that — see the opening line of this segment. But I can point you toward people who can.

On Wednesday, January 28, at the Community Health Center in Burlington, **MusicCare** will present its *Every Artist Deserves* workshop. For the uninsured, **MusicCare** is an organization founded by the Recording Academy — those are the people who bring you the Grammy Awards, BTW — to serve as "a safety net of critical assistance for those people in times of need." In this case, that means helping musicians navigate the ins and outs of getting health insurance.

MusicCare will discuss topics ranging from the cost of health insurance to who you might be eligible for subsidies to just about anything else you'd want to know. Oh, and it's free. For more info, visit MusicCare.org.

Going Home With Fattie B

Last but not least, I've been meaning to pass this tidbit along for a few weeks now. Just before Christmas, local DJ **KARMA** — also known as **LASTMIX** — gave locals a generous gift: a series of mixtapes made by a local DJ called "Back 2 My Roots."

The concept was to give fans a glimpse at what DJ's listen to as they unwind after a long night catering to the tastes of frat strangers. It's no surprise that mixtapes crafted by the likes of **FOAM**, **CHASIN', JAHMAN**, **JASON**, **KIRKUS** and **ONE** — to name a few — would make for required listening. What is surprising is the wide array of personal tastes on display.



Anthony Williams



Seven Days content
by Greg Kotter. The one
you never heard of but
should have.

WED 1/22 **KIZOMBA** w/ **BRASILIANA** at **THE FILM ZENITH** w/ **THE WILDE PRIMAS** 10-11:30

THUR 1/23 **PI KAPP ALPHA HILARIOITY FOR CHARITY EVENT** w/ **PI KAPP ALPHA** 7

FRI 1/24 **SALSA** w/ **JAH RED** 10-11:30
FEEL GOOD FRIDAY w/ **THE D.J. BATION & DAVE HILLA** 10-11:30

SAT 1/25 **COMEDY** w/ **REGI BRITTAIN** 10-11:30
DJ ATAN & GUESTS 10-11:30
TUESDAY KILLED IT! **KARAOKE** 7-11:30
165 Church St., BTV • 802.299.5625

RUSTY NAIL
Steve, VT

OPENING JANUARY 25 • 4pm-8pm • 802.860.2222

MONDAY JANUARY 26 • **GRIPPO FUNK BAND** plus 4pm Open Mic 8:45pm and No Cover

TUESDAY JANUARY 27 • **EAMES BROTHERS BAND & LOWELL THOMPSON** plus 4pm Open Mic • See Managers

WEDNESDAY JANUARY 28 • **QUADRA** plus 4pm Open Mic • See Managers

THURSDAY JANUARY 29 • **RUSTED ROOT** plus 4pm Open Mic • See Managers

FRIDAY JANUARY 30 • **THE MIDNIGHT JAH 9** plus 4pm Open Mic • See Managers

SATURDAY JANUARY 31 • **LAST KID PICKED** plus 4pm Open Mic • See Managers

SUNDAY FEBRUARY 1 • **CHRIS ROBINSON BROTHERHOOD** plus 4pm Open Mic • See Managers

MONDAY FEBRUARY 2 • **JUST AN' GUNNED** plus 4pm Open Mic • See Managers

TUESDAY FEBRUARY 3 • **THE WILDE PRIMAS** plus 4pm Open Mic • See Managers

WEDNESDAY FEBRUARY 4 • **FOAM** plus 4pm Open Mic • See Managers

THURSDAY FEBRUARY 5 • **THE WILDE PRIMAS** plus 4pm Open Mic • See Managers

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THURSDAY JUNE 15 • **THE WILDE PRIMAS</**

FOLK/AC/INDIE

BIRDSICK & HOLLOW

7:30 p.m. \$15. birdsickandhollow.com

CAVEY BAND *Violins and the Dark* 8 p.m. cavemyband.com

MUSKIE FOLLY ARENA

EL MAMBO *The Return* Stephan Desormeaux (vocals) 10 p.m. elmambo.com

CITY LIMITS *City Limits* Dennis Parpart (vocals) 10 p.m. citylimitsband.com

THE CROWDERS *Thrown* Leahy & Atwell (vocals) Holloman (guitar) 10 p.m. thecrowdersonline.com

PORTLAND AREA

EL MAMBO *Violins* Stephan Desormeaux (vocals) 10 p.m. elmambo.com

CHAMPLAIN ISLANDS/NORTHWEST

BATON ROUE PUB *Celine* Celine Dion (vocals) 10 p.m. batonroue.com

OUTLAW AREA

EL MAMBO *Violins* Stephan Desormeaux (vocals) 10 p.m. elmambo.com

MONTREAL/JETROVILLE

PAUL GARET TAYLOR *Celine* Celine Dion (vocals) 10 p.m. paulgaretaylor.com

THE STARS *Acoustic Roots* Berger (vocals) 8 p.m. thestars.ca

THE TROUBADOUR *Violins* Dennis Parpart (vocals) 10 p.m. thetroubadour.com

OUTLAWS/OUTLAW

PAUL GARET TAYLOR *Celine* Celine Dion (vocals) 10 p.m. paulgaretaylor.com

HIGHGATE BOTTLESTARS *Happy Hour* Thesis & Tavarone (vocals) 8 p.m. highgatetavern.com

OUTLAWS/OUTLAW

PAUL GARET TAYLOR *Celine* Celine Dion (vocals) 10 p.m. paulgaretaylor.com

THE STARS *Acoustic Roots* Berger (vocals) 8 p.m. thestars.ca

SUN. 24

BURLINGTON

ENTRE *Latin 8* 8 p.m. 10 p.m. entrevt.com

BUCK HOLLOW EAST COAST *The American Guitars* (vocals) 8 p.m. buckhollow.com



SAT. 24 | THE WONDERSBEARS (HARD ROCK)

ROBB DIXON/URBAN CABBIN

7:30 p.m. \$15. robbdixon.com

SHARON JONES & THE BACKSTABBERS *Love, Pain and the Whole Thing* 8 p.m. sharonjones.com

THE DONUT PARADE

SHARON JONES *The Donut Parade* (vocals) 8 p.m. sharonjones.com

CHITTENDEN COUNTY

ABC CAFE & PUB *Cocaine* Dan Remes (vocals) 10 p.m. abc-cafe.com

BACKSTABBERS *Love, Pain and the Whole Thing* 8 p.m. backstabbers.com

GOOGE THREE CAFE

McCartney (vocals) 10 p.m. googethreecafe.com

FISHING SQUAD BANDAIGNE

Remained (vocals) 10 p.m. fishing-squad.com

JOHNSON JONES *Violin* Dennis Parpart (vocals) 10 p.m. johnsonjones.com

JAZZED MUSIC TAKERS (CHART)

Harmony (vocals) 10 p.m. jazzedmusictakers.com

THE MURKIN ALEXONE

Violin (vocals) 10 p.m. themurkinalexone.com

THE PIG RAIL & DRINK

Violin (vocals) 10 p.m. therigtrain.com

THE STARS

Acoustic Roots Berger (vocals) 10 p.m. thestars.ca

THE WONDERSBEARS

Violins (vocals) 10 p.m. wondersbears.com

BURLINGTON JETROVILLE

BAILEY BARR & FRIENDS *Cafe* Mike Brothman (vocals) *Blackbird* (vocals) 10 p.m. baileybarr.com

CHARLIE & VICKIE TAMBURINI

Violin (vocals) 10 p.m. charlieandvickietamburini.com

NORTH BRANCH EAST

Violin (vocals) 10 p.m. northbrancheast.com

MATTY CHERN & JAZZQUAD

8 p.m. mattychern.com

SWEET HOLLOW & FRIENDS

Violin (vocals) 8 p.m. sweethollow.com

CROOKED LIL' LADY SQUAD

8 p.m. crookedlil.com

WHISKEY BAR

Violin (vocals) 10 p.m. whiskeybarvt.com

JOHNNIE ANNIECAKE

Violin (vocals) 10 p.m. johnnieanniecake.com

THE STARS

Acoustic Roots Berger (vocals) 10 p.m. thestars.ca

THE WONDERSBEARS

Violins (vocals) 10 p.m. wondersbears.com

HATFIELD & MULDAUR

8 p.m. hatfieldandmuldaur.com

THE STARS

Acoustic Roots Berger (vocals) 10 p.m. thestars.ca

THE WONDERSBEARS

Violins (vocals) 10 p.m. wondersbears.com

SUN. 25

THE WOODBURY

Violin (vocals) 10 p.m. thewoodburyvt.com

THE STARS

Violin (vocals) 10 p.m. thestars.ca

THE WOODBURY JETROVILLE

Violin (vocals) 10 p.m. thewoodburyvt.com

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Violin (vocals) 10 p.m. thewoodburyvt.com

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Brothers From Other Mothers

Though their sound influences include the likes of the Avett Brothers, the Punch Brothers and the Moon Brothers, Glass Falls, NY, duo *The Wondersbears* aren't related. For proof, witness their recently released debut record, *We're Not Brothers*. Though they don't share DNA, they do share some commonality with these aforementioned family acts, most notably sticky pop hooks couched in a ditty Americano aesthetic. Also, bands. They're at the Honey Piehole in Burlington on Saturday, January 24.

GLASS FALLOWS/SHREK

HELEN S. BARNES *Violin* 8 p.m. helenbarnes.com

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MADHATTAN PIZZA & PUB

8 p.m. madhattanpizza.com

Cassie McDermott (vocals)

8 p.m. cassiemcdermott.com

HELEN S. BARNES (vocals)

8 p.m. helenbarnes.com

HOBNOBBIN (vocals)

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JAZZED MUSIC (vocals)

8 p.m. jazzedmusic.com

JAZZQUAD (vocals)

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JAZZQUAD (vocals)

REVIEW this

Keiti Botella,
Wider Net

[SELF RELEASED CD DIGITAL DOWNLOAD]



Vermont native Keiti Botella has moved to New York City to pursue more fertile music grounds, but her work still evokes the whimsical and sprightly soundscape of the Green Mountain State. Her debut self-track EP, *Wider Net*, introduces a capable artist intent on doing things her way. Botella wrote, recorded, produced and mixed the EP herself, singing and playing all of the instruments — except for a snippet of hi-hat cymbal.



Josh Brooks,
Tall Tales

[SELF RELEASED CD DIGITAL DOWNLOAD]

It takes a lot of practice to make something simple seem amazing. Vermont singer-songwriter and journeyman cellist/bassist Josh Brooks has delivered precisely that with his sixth solo effort, *Tall Tales*. The record is composed entirely a single take on a single microphone, crafted at an undivided location that Brooks refers to as Edge of the Field. Brooks is the kind of unskilled approach that Alan Lomax pioneered and T Bone Burnett still approves. The results are a million miles from "instant music" or Americano purity, though.

Brooks is a polished diamond of an acousticist with a language all his own. His writing and performance are

Botella's recognizable sound fits comfortably in the female singer-songwriter genre. The swingy acoustic opener "Rapids" reveals instrumental influences of female folk duo First Aid Kit, while the anxious, tambourine-driven "Tug of War" recalls Victoria Bergsman's *Take My Breath*. Botella's sound is not entirely derivative, but it certainly evokes much the blues of Cat Power, Feist and Ingrid Michaelson.

Botella especially follows in Feist's high-pitched rock footprints on the buoyant "Candy." This slightly sexy track is all romance, with lines such as "You bleed straight through my soul / sharp-edged through the paper of a snow cone" and "Your sugar in your squash / when words I can almost taste for Weeks / I need a fix / I'm in rough shape." So keep this in mind for your Valentine's Day play.

"Sweet" is a laudable, airy outlier, with soft vocals and brooding lyrics such as "Baby, you intimidate me up by my lip / Syrup with an aftertaste of essence / I don't know which I enjoy it." The next song, "Summer Flowers" is largely forgettable. Its chipper vibe and simple

inseparability, a pitch-perfect, buoyant blend of braised wisdom and subobese bags. Brooks is also wickedly smart and unashamedly referential, but even this gets played down, anchored into reliable details and unfolded through the stories themselves. Ultimately, that is what makes *Tall Tales* such a great work: these here come to serve The Story.

On the guitar, Brooks is little different. His approach is deceptively simple, a transparent accompaniment that cuts open top and dominate the room when it needs to. Considering how simply these acoustic were recorded, the tonal range is all the more remarkable, as Brooks carefully sculpted the dynamics and bite of his acoustic guitar to suit the song itself. The touring work of Ryan Power deserves a special mention for carving out subtle but distinct spaces that allow all these songs here to truly shine.

Brooks' most impressive asset might be his voice — a clear, cutting instrument with a tonal sound. He's got a patient delivery that can make any song compelling, and shows off a powerful range on *Tall Tales*, despite the banal appearances. The

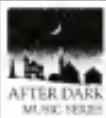
guitar strumming doesn't distinguish Brooks from the generic, sugary-sweet sound that defines much radio-friendly indie-pop.

The closing title track, "Wider Net," wraps things up with a pang of melancholy Brooks sings of love unrequited, or at least unfulfilled. "Once you cast a wider net / You call yourself a fisherman / You walk the docks afraid to wet your feet," she sings. Then, "Once you cast a wider net / And find me on mylonakos / You could make a living fishing for women in this sea / But I wish this fish could be all that you need." It's a bittersweet and reliable tune that has the EP's themes ring true.

While she displays enough whimsy to please the singer-songwriter crowd, Keiti found a blithe midsong edge to connect the indie-pop lovers to tap on their feet still. *Wider Net* is a promising introduction from a talented newcomer. Keiti Botella's *Wider Net* is available for download at cdbaby.com and on iTunes.

—LIZ CANTRELL

ABOUT THE AUTHOR
LIZ CANTRELL IS A TRADITIONAL TRADES



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Hooked on Fiber

"Fibrations," the Great Hall, Springfield

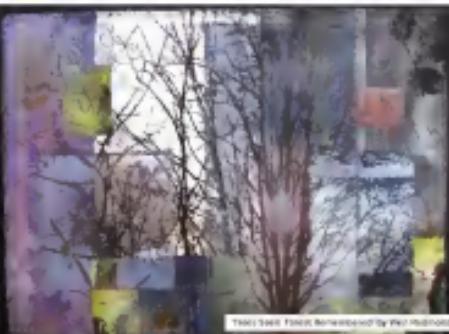
Fabulous! New England Fiber Art and Mixed-Media Invitational "Fibrations" brings works from 15 artists to the Great Hall in Springfield. For this show — the fifth since its inception in 2002 — the venue extends its reach to artists from around New England. The diverse show puts talented Vermont artists head-to-head (and goblets to goblets) with some stiff competition, and they must it handily. Great Hall co-curator Ned Johnson, Susan Denslow Burch and Lynn Barrett selected the artists to invite.

For centuries, fiber arts were the province of homemakers who used them to create utilitarian objects, often with exceptional craftsmanship. The painstaking, labor-intensive endeavors were considered "woman's work" and thus dismissed as an art form.

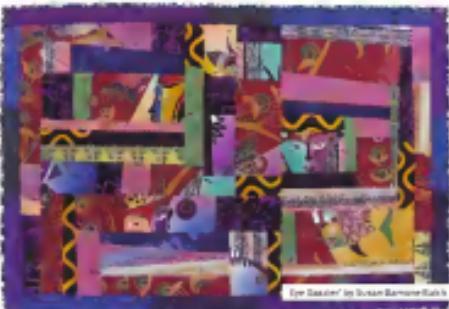
Post World War II, visionaries coined the phrase "fiber arts" and the 1960s and '70s ushered in a revolution for the medium. Artists expanded from Weaving to crocheting, knitting, lashing, plaiting and myriad other techniques. They explored the qualities of new materials and tested them as nonrepresentational forms, as well as figurative, representational and hybrid forms in two and three dimensions.

The Women's movement embraced fiber arts, honoring their connection with textiles from the Middle Ages through the Industrial Revolution. Contemporary artists have further reinvigorated the medium. That concern still ranks among the most prominent fiber artists is reflected in "Fibrations" — all these represented here are female.

Viewers of this exhibit will find some of the most exceptional pieces clustered together. Two dominate an easel and "Fall Trees" (2009) (48 by 80 inches; recycled, hand-dyed wool hand-knotted on loom) by Lin Albert Fay is a study. Hook, Crochet, consists of four big, abstract verticals. Despite bearing only a fleeting resemblance to trees, Fay's concentric forms leave no doubt about what they represent. Her artist statement says, "Just like purple, some trees stand out in a crowd more than others." She's got that right. Her crocheting work stabilizes in rich colors on the wall.



SOME WORKS HERE TELL STORIES OR OTHERWISE EXPRESS THE HUMAN CONDITION.



Nearby, as if it were a wonder component, stands Susan Perrine's "Centrapasta III." She wove this six-inch, maple and birch strips together to create a 5-by-8-by-8-foot twig structure. "Circular karo, large enough for 600, provide a quiet spot for this 6-ft-tall

or become lively play spaces," the Maine artist writes in her statement.

Perrine's innovation with materials comes from "Book Jacket" (16 by 10 by 3 inches; recycled, cut books). The piece is hung high enough to look like a giant Mothra clinging to the wall, but

viewers can see that children's boardbooks were cut and stitched together to create this uniquely wearable work.

On an adjacent wall, quilt artist Susan Denslow Burch of Reading beautifully depicts modern techniques to interpret a traditional design from an antique Navajo rug. Her aptly named "Rope Dazzler" is a 22 by 84-inch wall hanging, machine pieced and quilted with variegated cotton thread. Thus, along with checkered wall hangings, is a masterpiece.

Some works here tell stories or otherwise express the human condition, such as Christine Four's 46-by-80-inch wall hanging "Miranda: The Tempest." A scene from Shakespeare is the subject of her adaptation of JW Waterhouse's painting "Miranda — The Tempest." Four used machine and hand applique, machine embroidery, layered tape, and fabric paint to achieve her stunning effects. In her statement, Four says she adapts the English pre-Raphaelite painter. She emphasizes that devotions by translating her work with naivete, making numerous fabric folds in Miranda's dress and stretching each strand of fiber to emphasize the direction of strong winds. Waterhouse and the Bard himself would surely have been impressed.

Using photo transfers, New Hampshire artist Tia Brown created "Natural Flood: Mashed, Grashed, Boiled and Blended" (53.5 by 52-inch wall-hanging quilt). Her powerful, photographic images repeat the story of the catastrophe 2008 flooding that took lives and devastated her town. Repeating images of a congealed culvert create a design that also shows low-lying floodwaters destroyed.

With Redmond, also from New Hampshire, evokes personal narrative by merging photography, collage and surface design to create digital fiber collages. "Trees Seen, Forest Remembered" (18 by 28 inches) incorporate images of her favorite trees and факting bits of tree. The mixed techniques and layers of fabric create a mixed media artwork.

Burlington artist Marilyn Gallas says she makes art as a visual record of her



Allan Houser Allan Houser (1914-1994) was a renowned painter and modernist sculptor whose work appears in the Smithsonian American Art Museum and the National Portrait Gallery, among many other venues. A Chiricahua Apache, Houser was born shortly after his family was released from captivity; their tribe had been held by the U.S. government for 27 years after the surrender of Geronimo. Drawing upon imagery and symbols from his heritage and developing his dexterous series medium, Houser became one of the most influential artists of the Southwest. Five of his abstract sculptures in stone and metal are installed, through May 30, in a glass vitrine inside the Hood Museum of Art at Dartmouth College — where Houser was an artist-in-residence in 1979. The collection is worth revisiting through the summer. Pictured: 'Abstract Crown Dancer' (1970).

JOHNY TOMEZ Native American paintings of birds and watercolor collages at the Waring Room. Through February 22. 101 Main St. (Rte. 100). 802.364.1047. The Only Painted in Burlington

OUR FAVORITE THINGS Prints on watercolor panels by artist Sally Hughes and Carol Martin. Through Feb. 22. Frog Hollow, 100 S. St. Rd. in Williston. 802.860.5203. The gallery is open 10 a.m.-5 p.m. Tuesday-Saturday.

PHAGECUPID Giclee prints of animals in various scenes with Aphrodite's lover, Cupid. Through Feb. 22. 100 S. St. Rd. 802.860.5203. The gallery is open 10 a.m.-5 p.m. Tuesday-Saturday.

THREE-PIECE BIRD PROJECT Original prints by 20 of Vermont's bird artists. Through February 20. Info: 802.863.7053. The Fine Print Store, 20 Main St. in Williston.

SUSAN KIRK Prints of birds and floral scenes. Info: 802.863.2983. Green in Burlington

EHM MEDICAL CENTER BIRCH SHOW Art by Michael S. P. Caneiro, Schreyer, Steve Griggs, Michael Fornessius, 3D! Longshot and Jane Ann Karras. Curated by Barbara Chapley. Through April 20. Info: 802.869.1239. EHM Medical Center, 11 Birch St. in Williston.

MOUNTAIN ARTISTS Prints, watercolors, acrylics and Jeremy Cudner's fine-line calligraphy on paper. An exhibition opening on Jan. 20. As the title suggests, the show is a collection of mountain scenes. For more info: 802.860.2020. Info: 802.860.6065. Bearcat Art, Poet's Haven, Morrisville, Vermont

WE ARE THE 300+ An exhibition for the 300+ Vermont business owners of restoring the character of a Kelleyville in the neighborhood. Through January 31. Info: 802.863.5520. Cents in Burlington

childrendance.org/vermont

MICHAEL BROWN KIRKMAN Native American paintings of animals and life scenes. Curated by the Four Journeys artist. Through February 25. Info: 802.862.5500. Michael's Vermont

NATIONAL MUSEUM JEWELRY TRAVEL ART Native American Jewelry. Through Feb. 22. Info: 802.863.5500. Michael's Vermont

ART SHOWS ON THE LITE SIDE: Houser



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60 minute film followed by a discussion focused on a conversation with the media/curator. Frog Hollow's woodworker for Crit, and couple about Monkwood.

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movies

Foxcatcher ★★

I hate Bennett Miller's "Everything I've ever said positive about the movie I take back. I hate it; I hate it."

No, those aren't the sentiments of a reviewer unimpressed by Miller's buffally powerless new film. They're sentiments uttered last month by one of the men it's about: Olympic wrestling champion Mark Schultz.

"You crossed the line Miller," Schultz continued. "You're [at] career is over." You think I can't make you down now or is it career. Watch me Bennett."

Perhaps such a significant review the movie that sought to direct readers to the memoir Schultz published in November chronicling the events depicted in Miller's film. "For the last story [not the one the movie is based on] ... actually I don't know what story the movie is based on," read my review.

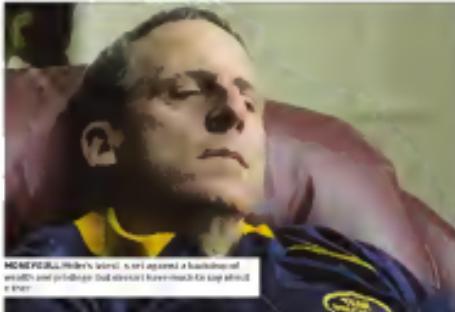
In "Foxcatcher," Channing Tatum plays determined athlete Schultz, now 34, as an amateur big brother with undefined interests and even to wild mood swings. Anyone who reads Schultz's memoir and sees the film is likely to feel the actor captured something of his essence. But I maintain that Schultz's review about Schultz after his

comes premiers! And that he's an asshole product."

I can't account for his change of heart. Monsters of the Hollywood press, however, have portrayed that, like multiple viewings, Schultz suddenly realized that screenwriters E. Max Frye and Dan Futterman were honest in a sexual undercurrent in the strange relationship between the wrestler and his sponsor, multi-billionaire nerd dialogues, behavioral and diagnosed paranoid schizophrenia John Da Pella. And he freaked.

Perhaps you're picking up on the fact that this is a movie about disturbed adults. That much is true. But almost everything else in Miller's film is not. Events depicted in the movie are either completely fictionalized to serve the director's theme or chronologically rearranged or compressed. The bottom line: Any given thing you see in the picture probably never happened.

Brett Cullen delivers a super-energy performance as da Pella, with the assistance of a predictable look as impressive as almost any in a career credit. The film supports that da Pella's basically a nice sort of person, but in reality is a mess of dealing with institutionalized confusion, anxiety and memory issues. He treated Schultz like there and, later,



MARK SCHULTZ Miller's movie is a judgment of a兄弟 of wealth and privilege, and it's not much to top itself ever.

his older brother, Steve, also a gold medalist. Mark Schultz portrays Steve as the sole voice of reason in an increasingly crowded movie house.

The movie takes 130 minutes to say absolutely nothing of consequence about American, citizenship, the power of privilege that have and have not, or what have you. It offers little more than the pursuit of an unsavable hobbyist behavior in unsavable ways — a sported here with a gun collection.

The considerable talents of the cast aside, the film middly interesting at times. But Miller's never quite gets around to having a point. Watching "Foxcatcher" smolder drowsily onto

inertive dead ends and have one storyline after another sloping, it's difficult to believe the same director gave us *Moneyball* and *Capote*.

Something terrible occurs at the end of the film, but it's nothing the movie builds toward. The picture isn't in any way about the tragedy and makes no effort to explain it. It comes out of nowhere, the random sort of a derailed train. The filmmaker merely uses it as a punctuation mark, a little prop in genetics calculated to move. Researcher up on weight loss.

EICK KISSEK

Blackhat ★★

The biggest problem with wannabe cyber thrillers is that computer servers are what we go to in order to escape. In short, they look like easy Michael Mann movies ("Miami Vice" and director of that, the harder and colder real, leaves have to make even creep look like they're playing hide and seek. No, wait, never. If 50 shades can make that perfect really fucking good, should it be hard?

Sorry, no — though it's not for lack of trying. At the opening of "Blackhat," Matt Damon goes into the realm of computer graphics to visualize a piece of malware taking over a Chinese nuclear power plant — that's inside the cover board. The T-1000-esque sequence is surprisingly cool, but when the father returns to the realm of human being, it doesn't run as smoothly. An anxious inquiry and a handful of explosive action scenes don't make up for the plot's well-crafted characterization and prose, and the 100+ minutes end up looking like an exercise.

Perhaps that's problems started with the silly Hollywood decision to cast Christian Bale, otherwise known as Michael's bestie, as Nick Stahl, a grumpy nuclear security agent for whom Matt Damon's White Hat is the Black Hat representing the nuclear local. It's lessens that the subject could've been refined by Hathaway. He leans on the film to get the hacker's (or, for that, by which time



the unsmiling cyber-criminal has already used his secret weapon to disrupt the stock market and make a killing on my futures.

Under the wary guidance of federal agent Gina Hwang (Hathaway) and Chen (who are also endgame buds — team up to catch a cyber thief).

The villain has reasons, they soon learn, who aren't even to using phony fake names as a pseudonym, like a doctor's paper file. And when Matt Damon loses his job, an incentive sequence set in Hong Kong or Jakarta, the results are thrilling.

But when the Black Hat's losses aren't in his files, underlying problems come to the fore. Reed and Damon seem determined to make it clear that Hitchcock's game for Hollywood, and to establish his authority as

creeping effortlessly into secure systems from the safety of their keyboards. He may not his trust engage in trickery and instead engineering to gain initial physical access.

Because of this level of detail, parts of "Blackhat" work as a pseudonym, like a doctor's paper file. And when Matt Damon loses his job, an incentive sequence set in Hong Kong or Jakarta, the results are thrilling.

But when the Black Hat's losses aren't in his files, underlying problems come to the fore. Reed and Damon seem determined to make it clear that Hitchcock's game for Hollywood, and to establish his authority as

REVIEWS

relationship with China's hacker units (who) is a reminder for the times. While the two look good together, no amount of music and slew we can camouflage their lack of chemistry.

Furthermore, recurrent problems with dubbing and sound mixing leave us feeling lost in a lay-down-the-ace. As a result, most of the obscenities registers in a mangled, pinched, despite Gisele's valiant efforts to give her FBI agent some grit. As for the film's protagonist, whose appearance is awful for the last act, he's because about as interesting as the phony "surveillance" he's furtively suggest. His motives are plausible, but the actor and producer are lacking.

That dubious might make sense in a more rigorous and intense cyber crime procedural, the kind that doesn't turn us to see Christian Bale as the next Steve Jobs. He's liable enough, but we've, not for a second, been impressed in the film embody the obsessive intensity typically seen in people who spend hours on board games.

"Blackhat" has great enough twists and flair to make its tone realistic, which feel like missed opportunities. Perhaps some future filmmaker will lack Hollywood's cyber thriller code with success — but for now it remains depressingly dysfunctional.

MARSHALL HARRISON

fun stuff

MORE FUN! STRAIGHT DOPE (P.3) |
CALCUDOKU & SUDOKU (P.C.4) & CROSSWORD (P.C.5)

DAVE LAPP



EDIE EVERETTE



LULU EIGHTBALL



MICHAEL DEFORGE



Curses, Foiled Again

Police charged Kolby Alleen Baggio, 22, with fraudulent use of debit cards after Tamara Thomas noticed a funny "shopping bag" was in Christmas at a Family Dollar store in Duluth, Ga. Thomas got behind them at the register and saw Baggio pay with her missing card, which she recognized because it had been customized with a picture of her, her daughter and their puppy. When she confronted Baggio, he stranded his \$390 purchase and told his family to start running. Thomas followed, leading police to their location. Besides Thomas' card, police found another missing debit card, which Baggio had used to buy \$40 in merchandise. (Atlanta Journal-Constitution)

Christopher Avant, 29, tried to enter a bakery in Greenwood, Miss., through the ceiling but his plan was thwarted when he fell through the ceiling tiles and landed on top of a rack of potato chips. Police said Avant was badly hurt and took him to the hospital before charging him with armed burglary. (Oxford's WLOX-TV)

Flights of Fancy

The Defense Department announced that it successfully tested a .50-caliber bullet that changes direction in midair. Officials said the "first-ever graded small-caliber bullet" will be especially

useful to military snipers in windy and stormy conditions and straight (Stars and Stripes)

A company called Hyperloop has teamed up with graduate students at the University of California, Los Angeles to develop a solar-powered "speed train" that will let passengers on a hyperloop capsule made of few pressurized tubes make the trip from Los Angeles to San Francisco in 25 minutes for about \$30. The tube technology could be built in either cities less than 300 miles apart, Hyperloop CEO Dirk Ahlborn said, noting, "It could be very easily put together. It's more about figuring out how to make it a good business." (Los Angeles' KCAL-TV)

Know-It-All Follies

During her trial for defrauding landlords, Toronto resident Nisa Willis, 50, pleaded "the fifth" only to have press scat. Craig Power, point out the Fifth Amendment to the U.S. Constitution doesn't apply in Canada. (Toronto Star)

Evidence cited against accused murderer Parhameh Behkola, 23, at his final hearing in Cook County, Ill., included his Facebook post: "It's only natural

if they find the body otherwise, it's a missing person." (Chicago Tribune)

Fruits of Research

Researchers behind the decline of marriage in the United States to the rise of free internet pornography. One of the study's authors, Michael McAlonan, a professor at Pennsylvania's University of West Chester, explained that the reason is tied to the relationship between marriage and sexual gratification. If pornography is seen as a alternative means to sexual gratification, McAlonan said, then it could be undercutting the need for marriage to serve that function. (Washington Post)

Fast food might be making people stupid as well as fat, according to researchers at Ohio State University who compared fast food consumption and test results among children in grades 5 through 8. "Our results show clear and consistent association between children's fast food consumption in fifth grade and academic growth between fifth and eighth grade," the researchers reported. (Washington Post)

Slightest Provocation

Sheriff's deputies in Trull County, N.D., and Brian Gottsch, 48, threatened to kill his 9-year-old son if the boy didn't call 911 while the parents argued over a game of Yahtzee. The boy told deputies that his mother was hurting up his father when the dad made the threat. (Fargo's Forum)

Overcome by Technology

A New Zealand couple spent nearly 13 hours trapped in their new hybrid car in their garage. Brian and Michelle Smith had left the car's instruction manual in their Alexandria, home and the transmission outside the car when they realized that without the manual, they couldn't start the engine to unlock the power doors. They tried to attract attention by honking the horn and then tried smashing a window with a car jack. Neighbors found them the next morning with only enough air left to survive for less than an hour, emergency workers told Melbourne Smith, 46, who was hospitalized for three days. After their rescue, Brian Smith, 46, learned that the door could have been unlocked manually. "Once I found out how simple it was to unlock it, I flushed myself? that I did not find the way out," he said. (New Zealand's Gisborne Daily Times)

JEN SØRENSEN



HARRY BLISS



FRANZ KREMER

DEEP DARK FEARS



Have a deep, dark fear of your own? Submit it to cartoonist Fran Krause at deep-dark-fears.tumblr.com and you may see your naurious illustration in these pages.

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